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THE EVOLUTION OF THE PICTURE HOUSE

By Henry J. Harding

It was at 2.15 on a Saturday afternoon, at almost any time of the year, and the "line" extended from the box-office, through the vestibule and out along the sidewalk—all intent upon securing tickets for a moving picture show. It was the same scene which undoubtedly was being enacted before picture houses in hundreds of cities all over the country and the "line" (probably the same everywhere) represented all walks and conditions of life—rich and poor, business and leisure, young and old, the able and partially disabled. Yet all carried the same happy and contented look, for all knew they were going to pass a pleasant afternoon with music and pictures, and all for a reasonable price. And therein is the real secret of the evolution of the picture house—good pictures with entertaining and appropriate music, and a reasonable price for normal pleasure.

In the history of the "show" business, no class of entertainment ever has equalled the phenomenal success and universal popularity of the "movies." In the early stages of this form of amusement, and like the beginnings of all big enterprises, moving pictures were featured as a "side-line," and generally in conjunction with travel-lectures, Lyman H. Howe being one of the first in the field. Because of their success in this field, the scheme was later appropriated by the vaudeville houses, with two or three reels usually shown at the end of the regular show. From this to the regularly established picture house was an inevitable and easy transition, and the process of evolution had begun.

The first permanent place in New England to open to the public, as a house devoted solely to pictures, was located in Boston at the corner of Kneeland and Washington Streets, and was opened on May 5th, 1905. It was a decided novelty in amusement enterprises, and met with instantaneous popularity. Outside the entrance to the place (a large, vacant store) was a huge "stage" locomotive, and at the close of each twenty-minute show the bell on the engine would ring and the wheels would twirl around, thus attracting a crowd for the next show.

Passing to the inside of the vestibule, the spectator saw what apparently was the end of a Pullman car—steps, gate, hand-rail, brake-wheel and all, and with the regulation colored porter standing by the steps. Mounting the steps, and passing through the narrow door, the amusement seekers found themselves in what appeared to be an ordinary observation car on a regular railroad, with the picture screen at the forward end of the car. Underneath the pseudo car was a motor contrivance which, at the starting of the show, gave the rocking motion of a real railroad train, the click of the rails and the sudden incline when rounding curves, while on the screen the tracks receded with the passing scenery. From sight and sensation one might have been taking in reality "A Trip Through the Rockies"—the title of the first picture shown there. This was followed with similar reels, such as "Scenes in Ireland," "The Grand Canyon of the Colorado River" and others under the general name of Hale's Travels. Under the able management of Albert C. Blaisdell, this novelty production ran until the Fall of 1906, when the policy was changed and moving pictures and illustrated songs were introduced. Today, the "Unique" Theatre stands on the original site.

The example and its success was contagious and many small picture houses at once sprung up all around, usually occupying vacant stores. Some of these did a good business for a time, but the city fire regulations—often requiring expensive alterations—soon drove many of these little shows to the wall, and paved the way for regularly established theatres. The "Comique," the first modern picture theatre in Boston to have a house specially designed and built for picture purposes, complying with all fire regulations and embodying all the latest improvements, opened its doors on September 21, 1906 in Tremont Row. It was built, owned and managed by the intrepid pioneers of the modern picture house—the Marks Brothers, Mitchell and Moe. During its constructing, many were the predictions of an early demise for this new venture, but the Marks Brothers were from Missouri—they were willing to await results before being convinced. That their judgment was keen is proved by the fact that after six months they sold out their interest in the new house for $150,000.00 and proceeded to erect similar houses in other parts of the country.

Picture houses now began to blossom out everywhere, under the sun of success which shone upon them from the very start, giving the public good, clean and instructive entertainment for a price within the reach of all. To go once was to go again, and so they grew and flourished until today the moving picture house stands the most popular and the best paying proposition in the theatrical world.

At this period in moving picture history films were not so plentiful as they are today, since there were but few companies in the field making them. In Boston and vicinity Mr. Frank J. Howard was the only distributing agent for reels, and the trials and tribulations which he endured during those days were enough to turn any man's hair gray in a night. On a certain day of each week the managers of the different houses would assemble at Mr. Howard's studio in the Arcade Building, where the pictures would be thrown on the screen and each of the managers would select such as he thought might please his respective patrons. If a picture was especially good, they of course all wanted that one and no other, and at the most there would be but two of that particular reel. Arguments and claims of preference would immediately begin, and then the tact and diplomacy of Mr. Howard fairly scintillated, for each and every manager would leave the studio perfectly satisfied with his reels for the coming week. One of the biggest picture films at that time was "The Great Western Train Robbery," produced by the Edi-

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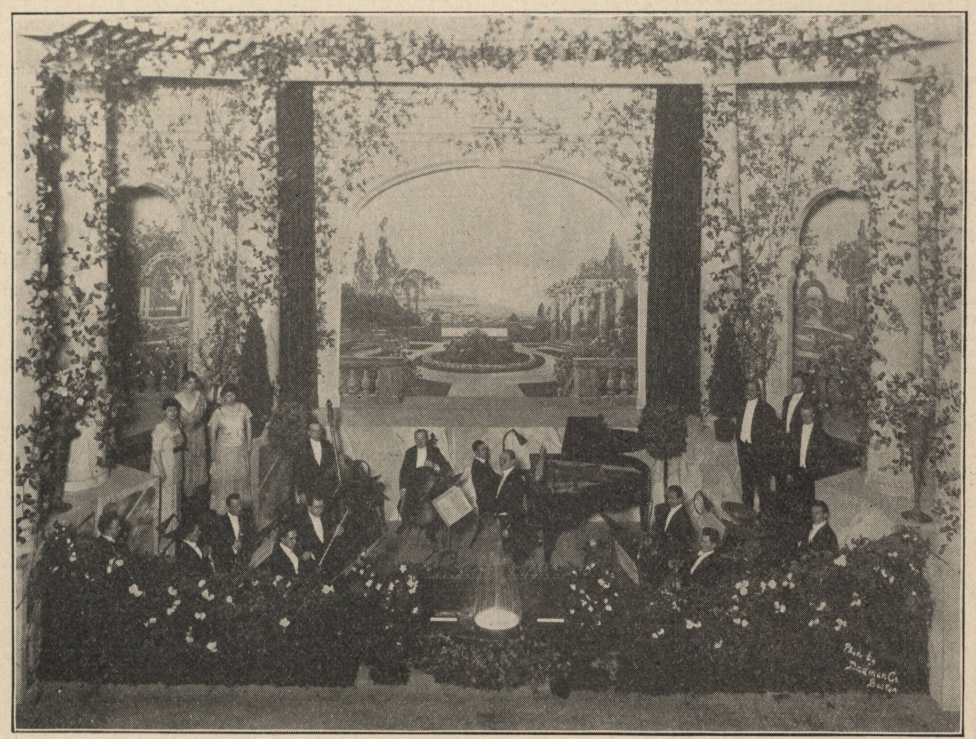
son Company at a cost of $45,000,000. Just by way of comparison, and to prove the phenomenal growth of the moving picture art, the big Italian concern, which last year produced the famous reel of "Cabiria," did so at a cost of $250,000.00.

At present there are, approximately, 150 picture houses in Boston and its suburbs, with several more under process of construction. Rather a strange coincidence is the fact that the Marks Brothers have returned to Boston—the scene of their first ventures—to add to the crowning triumph to their already long list. This was the opening of the remodeled Park Theatre on December 7th, an exact duplication of the Strand Theatre in New York City, and surpassing in completeness, elegance, grandeur and comfort any attempt in this class of theatres in the country. From the imposing marble vestibule, through the foyer to the auditorium itself, there is one pleasing effect after another. The general color scheme is old ivory and old gold; the walls are hung with dark red silk tapestry; the plush draperies, orchestra chairs and two large boxes on each side are all in dark red, and the proscenium arch is of old gold, surmounted by a beautiful panel painting representing music.

Picture house managers all over the country are beginning to realize the effectiveness of fine musical accompaniment to their pictures, and to this end another innovation has been introduced at the new Park; a selected orchestra—two violins, 'cello, bass, flute, clarinet, oboe, trumpet, trombone, piano and tympani—combined with a big $50,000.00 organ has been installed under the competent direction of the well known Boston conductor, Mr. Charles Frank. Two French horns, added later, do not show in the portrait reproduced elsewhere in this issue. Instead of the usual pit in front of and below the stage, the orchestra occupies



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a place on the stage in an elaborate setting of an Italian garden, the whole forming the proscenium; festoons of roses and tulips entwine the pillars of the loggia, a floral hedge extends across the front, behind which are three electrical fountains that play continuously during the performance. The whole setting is illuminated by concealed lights, giving a striking and wonderful effect.

Charles Frank

The picture screen and a stage for soloists are mounted back of the orchestra, and another novel feature is the screen itself, which is made of solid gold fibre and is valued at $600.00. The theatre throughout is a model of completeness. If there is any detail which has been omitted by the up-to-date decorator and scenic artist, it is beyond comprehension and the Park Theatre stands today the last word in the modern picture house.

Good music combined with the pictures has always played its part in the upbuilding of this marvellous business of moving pictures, and so much importance is now attached to this feature that in many instances the big film-producing companies are engaging leading composers to write original and characteristic music to fit their big productions. The possibilities in this direction are unlimited, and open a wide field of opportunity to the clever and ambitious musician—not only in composition, but in adaptation.

Mr. Arthur J. Martel, the present pianist and organist of the Modern Theatre in Boston, is a musician who has grasped the opportunity. Although a young man of but twenty-seven years, he already has made an enviable reputation for himself in this line of work, which is proved by the fact that he is the highest salaried musician in the East. The best proof of a musician's ability is the salary he can command, yet Mr. Martel has not accomplished this without hard work and determination. He is a graduate in harmony, arranging, composition, piano and organ from Mr. John Orth—a prolific composer and one of the foremost of Boston's teachers—and has been playing the "pictures" for thirteen years, touring the whole country with Lyman H. Howe and his "travel-pictures," and playing both piano and organ. So competent is he, that Mr. Howe featured him in piano solo, with a special stage-setting.

For two years Mr. Martel was the leader at Keith's Lowell house, leaving there to tour the United States and England with a high-class musical and singing act, and two years ago he accepted a position as pianist and leader at the Beacon Theatre in Boston. He possesses that rare faculty of selecting and playing music which fits the pictures, with the result that many patrons visited the Beacon Theatre only to hear him play. It was not long before the management realized that in

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KISS OF SPRING	Waltz
LAZY LUKE	Raggy Drag
LITTLE COQUETTE	Morceau
LOVE'S CARESSES	Waltz
MERRY MADNESS	Hesitation
MIDSUMMER FANCIES	Valse
MOOSE	March
MONSTRAT VIAM	March
MYRIAD DANCER	Valse Ballet
NATIONAL EMBLEM	March
'NEATH THE STARS	Waltzes
NEW ARRIVAL	March
ON DESERT SANDS	Intermezzo
OUR DIRECTOR	March
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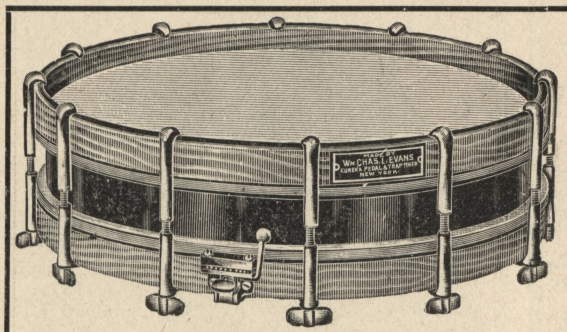

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him alone they had a star, and when they opened their Modern Theatre on Washington Street, the position of musical director was unhesitatingly tendered him.

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Arthur J. Martel

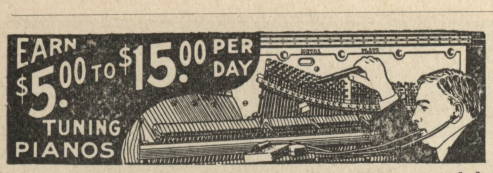
only he can. Mr. Martel's system of playing the big reels is a winner. For each individual photo-play he uses a theme of about eight or sixteen bars, taking, for instance, the second movement from the "Semiramide" overture, opening the picture with this strain and either improvising or interpolating other numbers, but always wandering back again and again to the original theme throughout the running of the reel. For about one half of one reel he uses just enough of the popular melodies to please that portion of the audience who may like them, but for the most part the music is of a high grade. As one can readily perceive, this idea of returning at short, stated intervals to the original theme places the little melody and the picture in perfect harmony, so that the audience naturally grow to connect the two, and the result is pleasing all around. The scheme is always effective and is very simple, merely naming certain reels as the "Semiramide," "Tales from Hoffmann," "William Tell," "Melody in F," etc., and there are such an infinite number of beautiful themes that one need never be at a loss for them.

Mr. Martel relieves any musical monotony by alternating on the piano and organ at each show, playing one hour and a half on the piano, and one hour and a half on the organ. Fine organs are now being installed everywhere in the new picture houses, and young pianists who would emulate the shining example of Mr. Martel should make a study of that instrument (together with a study of orchestrations), so that they may gain a knowledge of the correct stops to use in order to produce the finest effects, always remembering that somewhere out in the audience there are good musicians who know, appreciate and applaud.

Descending from the sublime to the ridiculous, here is a little story that is true. Last summer a Boston orchestra of fourteen musicians was playing for a big pageant in a small city in Maine, and one evening at the hotel we met the "orchestra" (drum and piano) of the local picture house. The drummer was good—because he admitted it himself. The next afternoon happened to be one of rain and we could not work, so about eight of us went to the picture house to take in the show. The drummer recognized us, bowed, and then proceeded to show the boys what effects in realism he could get, and incidentally prove his statement of the previous evening—"that nothing got by him."

The reel was that of "The Two Orphans," and the first scene was a blinding snow storm —sleigh bells and fish-horn by the drummer. The little, half frozen girl staggers to the door of the house and raps timidly—the drummer immediately wallops a Chinese wood-drum, sounding in that small and deathly still picture house as if the police were raiding the place with sledge hammers. The next scene in an interior. The old man, after pleading in vain, wearily starts to climb the stairs—more realism from the drummer and with slow and halting step on the stairs comes a big booming bass-drum beat. About half way up the stairs the old man stops to put one hand against his old, aching and rheumatic back—this gets a good turn on the ratchet from the drummer. Right you were, my boy! Nothing got by you, and whatever approached near enough met a violent death.

Moving pictures have come to stay, and music is creating a more important part in their production every day. To the clever and ambitious musician this field is limitless, and managers all over the country are on the look-



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NEWS ITEMS

By Henry J. Harding

The Second Annual Ball of the Moving Picture Exhibitors League of Massachusetts was held on Wednesday evening, December 2d, at the Arena in Boston. Nine thousand people filled the immense auditorium to overflowing, and at eight o'clock the box office was forced to close, turning away fully five thousand more according to estimate. The wonderful magnet attracting these thousands of people was the presence of the "movie" stars from all the leading film companies of the country—and

Mary Pickford

oh, what an ovation they received! Upon their arrival at the South Station on that evening they were met by a special delegation, reception committee, invited guests and hundreds of "fans," and with Stone's Military band doing parade duty were escorted to the Copley-Plaza Hotel for supper. After the supper they were escorted to the Arena, where they held a reception throughout the evening.

Among the "movie" guests, whose faces are so familiar to everybody, were: Mary Pickford, Clara Kimball Young, Pearl White, Edith Story, Marguerite Snow, Gladys Hulette, Vivian Martin, Flo LaBadie, Viola Dana, Ethel Grandin, Gene Gauntier, Francis X. Bushman, Andy Clark, Hughie Mack, James Cruze Jack Clark, William Wadsworth, Sia Olcott, King Baggot, Paul Panzer, Valentine Grant, Arthur Houseman, Harry Benham and many others well known to patrons of the picture houses.

A formal tone was lent to the affair by the presence of State and City dignitaries, while Governor Walsh and his brilliantly uniformed staff made an impressive picture and gave an added touch of color to the grand march which was lead by the Governor and Mary Pickford. The "Queen of the Ball" was dainty little Mary Pickford, who held one continual reception throughout the entire evening, and was ably assisted by Governor Walsh in passing judgment on the dancers and awarding the silver cups which had been donated by the film companies to the winners of the prize dances.

During the Grand March there occurred one of those unexpected and amusing incidents, which only serve to make more merry an atmosphere already charged with merriment. Governor Walsh and Miss Mary Pickford were leading, escorted on each side by two small pages, and lending great dignity to the column. After one or two evolutions the marchers swung into fours, and came down the Arena four abreast—at least all did but the Governor and Miss Pickford with the two pages, and here comes the fun. In making the change the Executive naturally was thrown on the extreme right with the lady at his left, but the two pages were marching solemnly in *front* of them, for all the world like a bridal procession entering a church. The Governor with his ready wit quickly perceived the joke, ponted to the two pages, then to Miss Pickford and lastly to himself. The audience, well knowing that Governor Walsh is a bachelor, at once caught the humor of the situation and made the Arena ring with applause and laughter. But what a shame that picture machines do not record blushes! If they could, and the camera-man had been there at the moment, Miss Pickford would have been caught in a most charming picture of blushing confusion.

Alexander's orchestra of twenty-five musicians played a fine concert program and furnished their usual unexcelled music for dancing, playing the last dance number at 2 A. M. and leaving the happy dancers applauding for "just one more." Take it from me! these moving picture stars can dance just as well as they act—and that is *some* dancing.

Following are the concert and dance programs. The dance program was made up with the idea of affording both the glide and modern dancers an equal opportunity of enjoying the evening. Mr. Alexander with his customary good judgment setting the tempos to please them all.

For the concert the orchestra played: March, "The M. P. E. L. of Mass." (Wm. Alexander, composed especially for and dedicated to the occasion); Overture, "Mignon" (Thomas); Scenes from "Sari" (Kalman); violin solo, Meditation from "Thais" (Massenet); Finale, March, "The National Emblem" (Bagley).

The order of dances was as follows: Grand March; Waltz, "Cecile" (McKee); Two-step, "The Mississippi Cabaret" (Gumble); Hesitation, "Destiny" (Baynes); Fox-trot, "Ballin' the Jack" (Smith); One-step, "By the Beautiful Sea" (Carroll); Hesitation, "Sari" (Kalman); Schottische, "I Want to Linger" (Marshall & Cook); Two-step, "One Hundred

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A GREAT GRANDFATHER ORGAN

The following news item, clipped from the Boston *Evening Transcript,* should interest all American musicians, whatever their musical creed, bent or special line. If the organ is the "father of all musical instruments," then according to this item the instrument now building for the Panama-Pacific Exposition will be the great grandfather of all organs. 7,000 pipes would have made the Great God Pan fox-trot with musical joy.

"Under construction at Hartford, Conn., is an organ which will be the largest in this country. It is being built by the Austin Organ Company for the Panama Exposition at San Francisco. The organ also will be one of the three largest in the world, its value being $60,000.

"Ten large furniture freight cars will be required in transporting the material from Hartford. The organ will be erected in Festival Hall. When the exposition is closed it will be removed to an auditorium in the same city for permanent use.

"In the organ are 113 speaking stops and about 7,000 pipes. The mechanical accessories are unusually complete. The console is being erected after designs submitted by Edwin H. Lemare, the English organist, who will give one hundred recitals at the exposition. Instead of the usual Austin system of tilting tablets, the stops will be manipulated by means of knobs on each side of the keys.

"The console will contain four manuals, the swell, solo, choir and great organs. In the tower of the hall, 200 feet away from the key desk, will be an echo organ of nine solo stops, which may be played from either the solo or choir organs.

"Probably one of the most massive stops ever constructed by any organ builder will be the 32-foot open diapason on this instrument. The pipes, which are of wood, were made from extra heavy boards sawed from selected pine logs. The heaviest pipe, known as CCCC, weighs in excess of 1,200 pounds. It is thirty-five feet long, and its other dimensions are 28x35 inches.

"Also, the 32-foot metal open diapason stop is an unusual feature in any organ. The largest pipe is 38 feet in length and 20 inches in diameter. The instrument will also contain a 32-foot reed stop.

"Case dimensions of the largest organ ever made by the Austin company are 46 feet wide, 21 feet deep and 47 feet high. The wind pressure on the main organ varies from 10 inches to 25 inches for the heaviest reeds The echo organ is on 5-inch wind. For each pedal 32-foot stop will be three valves, instead of only one, as in nearly all other organs. The power will be furnished by two large orgoblows. Instead of the bellows, which were formerly in all organs, the wind pressure will be regulated by the Austin patent universal chest system.

"To construct such an organ as the one intended for the San Francisco Exposition requires many weeks of work. After each part has been turned out the organ is assembled in the large erecting room, where the parts are fitted together to the satisfaction of the experts. This work is laborious, but when the organ is finally completely assembled it is taken down and packed into huge boxes ready for its long journey. Many of the parts, all of which are unusually sensitive, are packed in excelsior so that any chance injury may be avoided

(*Continued on page 33*)

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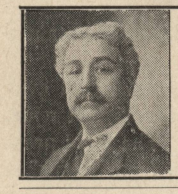
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SOUND STUDY SEALS SUCCESS

In the first issue of its extension into a new and broader field, THE CADENZA feels that it cannot do better than to include the following wholesome and "straight-from-the-shoulder" advice from Mr. Ernest Newman, reprinted from the London *Musical Times*, and in which he deals a few good stiff body-blows at some of the hocus-pocus hodge-podge now attached to the study of music. There is as much or more in what he really does not say than in what he actually does, but it is all there for those who can read "between the lines" and all the more forceful in what he does say because of the confidential and personal tone in its telling Following is Mr. Newman's "Open Letter to a Serious Young Musician."

"I gather from your letter to me that you are a young man who is very fond of music, and that latterly you have come to believe that you have ideas of your own, but you lack the skill to put them together coherently and work them out logically. You have done a little harmony and a little counterpoint, and are now thinking of taking lessons in form and composition. You ask me to give you some advice as to the best way to conduct your studies in order that you may become a great composer. I respond with alacrity and with pleasure."

"As I shall have to say one or two rather discouraging things, let me get them over quickly. In the first place, you must not expect too much from either your books or your teachers. These may make a skilled mechanician or an accomplished analyst of you, but not necessarily a great composer. You have already, I understand, begun to feel some doubt as to the perfect wisdom of what is taught you under the name of harmony. I am not surprised at that; we have most of us gone through a similar experience. There is good ground for saying of the musical profession what one of the characters in 'The Doctor's Dilemma' says of the medical—that it is not a profession but a conspiracy. At any rate it is a priesthood, that keeps mumbling a number of sacrosanct formulas long after the vitality has gone out of them and our capacity for believing in them has vanished.

"My own case may interest you a little. I must have read a score or two of books on harmony in my time, and yet to this day I cannot see what the authors are driving at now and then, simple as their language is. They tell me—and you—that this progression is good and that one bad. It probably occurs to you, as it often used to do to me, that the flavor of some of the 'bad' progressions is really more appetizing than that of the 'good' ones. Let us call it merely a matter of taste, if you like; but in that case they ought to give us some good reason for laying it down that their taste is better than ours. To what can they appeal in support of their own dogma? Not to the great masters, for on their own admission the masters are perpetually setting at nought the rules of the books. They tell us, of course, that only the great masters are safe in breaking the rules and that it is therefore necessary for young people like you to learn the rules so as to know when and why to break them. There always seems to me something wrong with a rule that plays the petty tyrant towards little boys and girls and hasn't a word to say for itself when some vigorous grown-up kicks it ignominiously out of the house. You will be told, I know, that the offending combination or progression is justified in this or that particular case by the way the great master uses it. Quite so; but how does that help people like yourself? If my doctor tells me that my life absolutely depends on my keeping sober, but that under certain circumstances I may get drunk with impunity, I expect him to tell me what these circumstances are. My very existence depends on my knowledge; and if he knows, it is his obvious duty to tell me. If he won't, I assume that he can't.

"Now when a teacher says to me: 'This is a rule that must never be broken except under certain circumstances that justify the breaking of it,' I naturally expect him to tell me how to recognize these circumstances when they arise. It is no use his telling me under what circumstances Bach or Beethoven or Wagner broke the rule. If I am only to break it under the same circumstances, I am merely copying the great composer without understanding why. What I want to know is when and how I may break the rule myself. If my teacher does not tell me that, he is not training me properly. But of course, as he will admit, he cannot tell me that. He is simply in a vicious circle; the rule is the right way of doing things, but the opposite way—the wrong way—is the right way if it sounds right. I submit that this is not playing the game; in business it would be regarded as rather sharp practice."

"So with the general method of teaching harmony. You have given me the title of the harmony book you are using. It is one of the best manuals of its kind; but, like yourself, I am puzzled by the remark on an early page that 'the student must endeavor, from the very first, to mentally realize the sound of every chord and progression that he writes. Otherwise his progress will be considerably retarded, and the usefulness of the study be nullified.' Is it a general practice, then, to teach harmony to people who cannot mentally realize the sound of the chords they are putting on paper? If so, how on earth do

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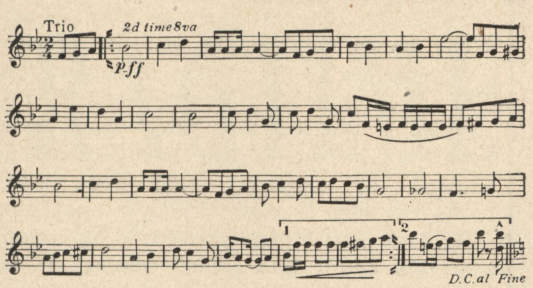

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they do it? What on earth do they imagine they are doing?

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LOOK OVER

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The CADENZA

PREMIUM OFFER

on page 16

of God, you will find, if you listen to plenty of good music, that you know practically all there is to be known about harmony before you open a book on the subject. The books will simply put in precise language for you a number of convictions to which you have already attained intuitively. As for the 'rules'—well, as I have said, the books make the fundamental mistake of supposing that good taste, which is what they are aiming at establishing, is a matter merely of the progression of this chord into that, whereas it is really a matter of the passage as a whole. There is probably not a thing they tell you not to do that cannot be made to sound perfectly right if only it is an indispensable part of a rational and worthy idea. It is the idea that matters, not the chords qua chords; the sentence, the paragraph, the argument, not the words qua words. What you have to do, then, is to get good ideas, and how will the books and the teachers help you to do this? The only people who can be taught, indeed, in music as in everything else, are the people who hardly need any teaching."

"Do not misunderstand me. There are two misconceptions I wish you to guard against. In the first place, don't imagine that because the 'rules' of the textbooks have no such authority as the professors would attach to them, you can therefore put anything you like on paper. If it is silly to do this usual thing simply because it is usual, it is equally silly to do the unusual thing simply because it is unusual. A composer can be as big a bore with consecutive fifths, with clashing seconds, with long successions of sevenths and ninths, as with the dullest grind of tonic and dominant. If there is no real virtue in the prohibition of consecutive fifths, there is also no virtue in fifths for fifths' sake. An idiom that is utterly unlike the conventional one may be as tiresome as the idiom that is all convention.

"Once more, it is a matter entirely of the idea. Your idea must speak clearly through the texture; the texture must justify itself as being the only possible way of expressing that particular idea. In other words, all you have to do is to be a genius, with something to say and a thorough knowledge of how to say it. And here again no textbook will give you much help that is worth having. For in music, as in prose and verse, every idea has its own preappointed, inevitable form of expression; and as the idea must be your own, so also must the expression of it. The misfortune of the harmony textbooks is that they do not deal with ideas but with, so to speak, words and letters alone.

"The second misconception against which I wish to warn you is this: Don't imagine because the professors and their rules don't matter, technique doesn't matter. It really matters a great deal. You cannot work too hard at counterpoint and all its offshoots, and at the general technique of composition. But here again, if you are going to be a great composer—and I will assume that you are too benevolent a man to ask your fellow-creatures to listen to your music unless you are—you will simply have to make your own technique, or rather your ideas will make it unconsciously for themselves in the course of time. For technique of the highest kind is not a potted something that can be bought at an academy and then applied to ideas like brilliantine to the hair. Indeed, just when technique is beginning to do its real work it virtually ceases to be recognizable as technique, and becomes that much more important thing, imagination—imagination working with a heaven-guided logic of its own of which technique is merely the humble, unconscious instrument.

"Technique will only give the composer, as it gives the pianist, a quick hand and a flexible wrist; it will not make a player or a composer of him if it is not heaven's will that he should become one—and, if I may permit myself for one moment to become the mouthpiece of Providence, very few people are intended by heaven to compose or to play, or at all events to play to and compose at other people. There is no excuse at all—beyond, of course, that of the necessity of earning a living—for doing a thing in public unless you can do it superlatively well. I am again assuming, as you will see, that you only want to compose because you feel you are one of the predestined great ones. If so, once more I say to you, you will require very little schooling of the bookish kind. Wagner learned all that the schools could teach him in six months; after that he had to make his technique himself. No one else could have taught him, for no one else could have had the least inkling of what it was Wagner wanted to say; and you simply cannot teach a man self-expression unless you know what his self is, and what it is trying to express.

"If you are big enough, you will make your own technique as you go on, partly out of what your books and your teachers have taught you, partly out of the urgent need of your ideas to find a voice and a form. For all things in this world, if they are genuine things, do really find their own form, their own voice, which is really their own logical self-expression. The form of a tree is just the realization of the idea of a tree. All that you have to do, then, if you wish to be a great composer, is simply to have great ideas—ideas so vitalized from their birth that you can no more stop them from evolving to their natural conclusion than you can stop a bulb from developing into a flower (given, of course, in the former case the right kind of technical preparation, just as the

latter case implies the right kind of preparation of the soil).

"In a word, all you need to do is to be a genius. You will see, then, how easy it is to be a great composer if only you go the right way about it. The reason for there being so few great composers is that so few people do go the right way about it. Most of them begin to late. They commence by choosing a teacher; they really ought to have commenced, long before that, by choosing their parents."

REEL MUSIC

By E. F. Erdmann

Through the courtesy of Mr. Alexander Sloane, whose orchestras supply the music for a number of the big picture houses of Greater New York, The Cadenza is enabled to print the following lists of music recently played in connection with certain reels. Mr. Sloane, who has been keeping a record of the selections played to films as they are produced in his theatre, enjoys a reputation for adapting music to films in a manner that is little less than marvelous, and these lists should be of great value to moving picture players throughout the country. It therefore is suggested to the readers of The Cadenza that they keep a file of these lists for future reference, as hereafter they will be one of the features of the magazine.

THE OATH OF A TOREADOR (Thanhouser), 3 reel feature film. Time, 45 minutes

Music

Tango, "Brazilian Dreams," Dixon (Penn Music Co., New York). Played twice through at slow tempo.

"La Paloma," Yradier. Played once through.

Selection from "Carmen," arranged by Tobani (Carl Fischer, New York).

"Spanish Dances," Moszkowski (Carl Fischer's "White Books," Nos. 2-1-3).

Tango, "Brazilian Dreams."

THE TANGLE (War Picture) (Vitagraph), 4 reel feature film. Time, 1 hour.

Music

Waltz from "The Dollar Princess," Leo Fall (Ascher, New York). Once through without Introduction or Coda.

"Oh! Oh! Delphine," Caryll (Chappell, New York), 4 numbers.

Thirty-two bars of any lively military march.

Gavotte, "Love and Idleness" (Carl Fischer's No. 2 Book, No. 24).

Selection from "Madame Butterfly," Puccini (arranged by Tavan) 1-3 movements.

Prelude "Siciliana" ("Cavalleria Rusticana," Mascagni) (Carl Fischer's No. 2 Book, No. 15).

March, "Stars and Stripes Forever," Sousa (John Church, Chicago). Played twice through.

March, "Daughters of the American Revolution" (Lampe). Played twice through.

Finale, Meditation from "Thais," Massenet. Violin solo.

The music mentioned here is practically continuous, with but a few seconds between the numbers. For comic pictures, any lively two-step, played through twice, will suffice. For such reels as the Pathé Weekly or Current Events, light opera selections are appropriate. George Rosey's Orchestra Folios (7 sets) are also used largely.

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A MESSAGE OF MOMENT

PIANISTS! Whether Photo-Play, Concert or Dance, this message is for YOU, NO MATTER WHERE. Whether you are in Saskatchewan or Tampico, in New York City or San Francisco, or in between them both ways all along the line, LISTEN!

Let The Cadenza help you to keep in touch with things that interest YOU.
Let The Cadenza help you to mind your own business and that of OTHERS.
Let The Cadenza help you to know OTHERS, and help others to know YOU.
Let The Cadenza help you to PADDLE, and learn how others dip the BLADE.

HOW?

By publishing you FREE in a magazine which circulates all through these Good Old United States of America, in Canada, England, Australia, New Zealand and even China. We can PROVE this circulation.

Are you unknown outside of where you camp in your own home city, town or village? Write us about yourself—your ambitions, aims, ideas and programs, and send your picture. Some of them might be "featured" in our February issue.

Are you PLAYING in luck up in the upper octaves? Tell us about it and let us tell others. 'Twon't cost YOU anything and you may help THEM. Send the picture.

Are you thumping down on the bass end of bad luck? Tell us about that. To tell others may bring you the CHANCE you have been chasing and couldn't catch. Don't forget to pitch in the picture.

IN SHORT

Tell us what there is to tell worth telling about yourself and give us the opportunity to tell others your "tell." But don't tell secrets you don't wish retold, for they might get into print, and then—Well!

HEART TO HEART

Musician to musician and player to player, other than the Paderewskis, De Pachmans and their class, professional pianists in general never have been given half a chance at publicity, and The Cadenza is just anxious to get loose among piano players, and particularly those of the photo-play houses all over this country, and bring them into the lime-light of publicity. Naturally, the magazine cannot publish everybody and everything all at the same time and right off the reel at the first turn of the crank, but it will film them just as rapidly as possible in order of succession. If you are a pianist who plays in public, send us your photograph and a little story about yourself, what music you play, little incidents in connection with the profession which have come to your notice—in fact anything of interest, even your troubles, trials and tribulations when thumping the tympani of theatre-goers with tone for ten hours at a time. If you are an orchestra leader in a photo-play or motion-picture house, send us all of the foregoing plus your programs and the personnel and instrumentation of your orchestra. If it can be published, it will help YOU, help OTHERS and help us.

LAST REEL

PIANISTS AND LEADERS! Munch over this Message of Moment, mentally masticate it, then get a merry move on and mail your manuscripts.

THE "MOVIES" IN A NEW MOVE

A "Penny Lunch Benefit" both reads and sounds picayunishly small and almost like a "penny-in-the-slot" business, but in the present instance, and when it is understood, it will be seen that the penny operates a gigantic lever which, in its turn, opens the great gates to a very broad charity that is entirely without the cloak or coloring of charity for, as the New York *Evening World* puts it in the announcements, *"no child is pauperized."*

"Morning performances during Christmas week, including Christmas and New Year's, for children.

"Mary Pickford, the highest salaried and most beloved motion picture star, in 'Cinderella.'

"Twenty thousand seats contributed to the *Evening World School Children's Lunch Fund at the Strand Theatre."*

Such was the running announcement in one of the pre-Christmas issues of the New York *Evening World,* and such in outline was one of the greatest benefits ever planned in the city of New York solely for the welfare of school children, and its full consummation was made possible by the co-operation of the committee of the *Evening World* and Mr. S. L. Rothapel of the Mark Strand Theatre Company. To a better understanding of this stupendous scheme for a "Penny Lunch Benefit," and to show what a tremendous power for good—other than merely high-class entertainment and clean, wholesome amusement—the motion picture producers and their star performers can and have become, the following quotation is given nearly in full from a recent issue of the paper itself.

"The proceeds of a series of performances are to go to the *Evening World's* School Children's Lunch Fund. Mr. Mitchell Mark, President of the Mark Strand Theatre Company, is heartily in accord with the great movement of providing one wholesome meal a day in the public schools, so that each child who has the penny to pay for the lunch will have the opportunity to secure it; and all necessitous children who, after proper investigation, are found to be without money will be enabled through the fund to secure the lunch. Mr. Mark, therefore, has authorized the 'moving machinery' necessary to make this benefit one of the most successful ever attempted.

Mr. S. L. Rothapel will give personal direction to the campaign, and the entertainments he is now organizing for these benefits bid fair to rival anything of the kind in the history of motion pictures. One of the features of the benefits will consist of a series of morning entertainments during Christmas week, including Christmas and New Year's (Saturday and Sunday excepted).

"Every school child will have an opportunity to see a special performance of pictures adapted to the delight of childhood—such as fairy films, educational films through Africa, flower transformations and funny pictures. The entire proceeds of these morning performances will go to the Evening World Fund, and a special price by coupon arrangement to be announced later will admit any school child. This will make it possible for every little boy and girl not only to be happily entertained, but to thus give his and her shares towards establishing the lunches in their schools.

"Besides this splendid arrangement there is also designated twenty thousand tickets, valid at every matinee (with the exception of Saturdays, Sundays and holidays) until March 1st. This includes the two attractive weeks prior to Christmas. On the week of December 13 the 'Sign of the Cross' will be given, with William Farnum, and on Christmas week a novel and wonderful performance of 'Cinderella,' with Mary Pickford, the great favorite, in the title role.

"At these performances Mary Pickford will be present in person, and as it will be a holiday week for the school children, they thus may attend afternoons of this splendid performance, and at the same time contribute their individual shares to the Public School Lunch

S. L. Rothapel

Fund. Mr. Rothapel will have the services of favorite actors and actresses of the motion picture world to assist the Co-operation Committee in the sales of these seats, and places and times where tickets will be on sale will be announced later.

"That the whole affair will prove eminently successful is assured, since Mr. Rothapel is one of the most experienced men in the United States in the management of such enterprises, and especially in promulgating plans for various philanthropies, with which he has been identified in large cities—particularly in Minneapolis.

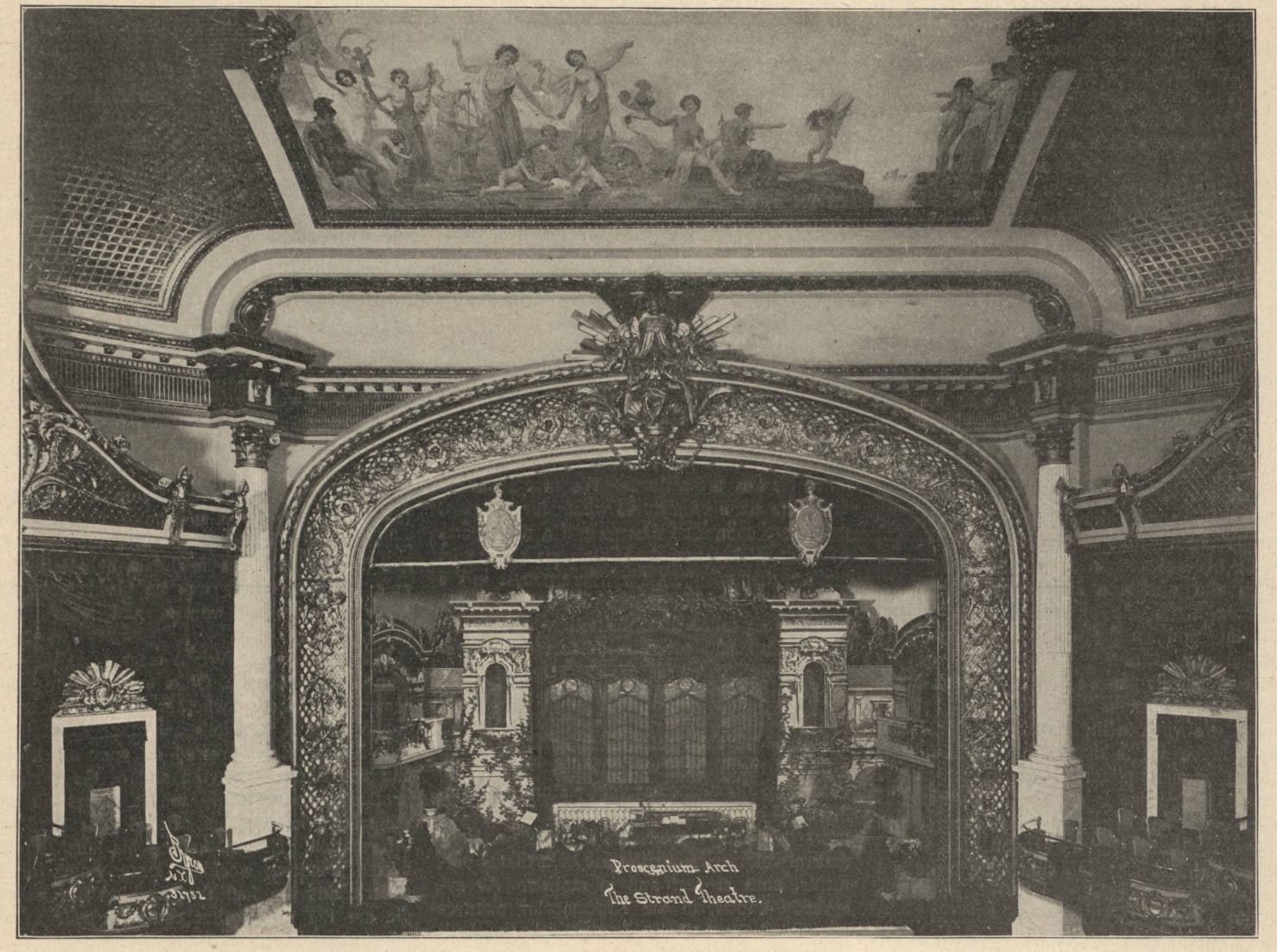
"When seen today, Mr. Rothapel said: *'I do not know anything that so touches the vital interest of this city as the welfare of the child in school. I cannot think of anything more important than to make that child efficient in body, so that he may take the brain food in the way of lessons. I cannot speak too highly for such an enterprise, and we enter into it with all the enthusiasm which it deserves.*

"'We are glad to co-operate with the *Evening World* in such a far-reaching movement toward making the future little citizen what he ought to be. Mr. Mark, President of the Mark Strand Theatre Company, is *strong*—to speak in the vernacular—where the welfare of children is concerned. I feel too that such a plan as contemplated—one which does not pauperize any child—should receive the endorsement and co-operation of every public-spirited citizen in this city. We will spare no effort to bring as much to this fund as possible, and the complete program will be duly announced.'"

The foregoing is a brief outline of one of the most beneficent movements for the bodily betterment of school children, combined with mental recreation and a sense of helpfulness, ever promulgated in New York or any other city, and the part which the Mark Strand Theatre Company and Mr. Rothapel are playing in the movement places at least one moving picture house on a higher level than simply caterers to the public's amusement. It becomes pertinently interesting at this point to know just who is Mr. Rothapel; to know something of the man to whose efforts much of the success of the enterprise is due; something of the past and present of a man who can see in the shaping of the childish mind and body the promise of potentialities in the future citizen.

To convey a complete impression of Mr. S. L. Rothapel as he is—the managing director of the Strand Theatre in New York City, and the man whom everybody knows as the one who has made that theatre famous—would demand a multiplicity of words and much magazine space, but an idea in outline can be given of the man's business acumen, dynamic energy, untiring zeal and affability to all with whom he comes into contact. His first venture in the motion picture business was in Forest City, Pa., where he opened a theatre for himself in a small store with a seating capacity of 250 camp chairs, and worked twenty hours a day with barely any sleep at all. He scrubbed his own theatre, painted his own signs, operated his own machine, supplied the music for the pictures which were shown on the screen and, had it been physically possible to be in two different places at the same time, probably would have taken tickets while the pictures were moving. In such manner his energy dispelled itself, and impelled by an unflagging determination to "get there" he managed to increase his business daily.

He next went to Milwaukee to take charge of the Alhambra Theatre, and then to Minneapolis where he became connected with the Lyric Theatre, which had been a bad fiasco until he stepped in and turned total failure into complete success. After establishing a lasting reputation in Minneapolis, he went to New York and became connected with the Regent Theatre—the Strand Theatre was then being built by the Mitchell H. Mark Realty Company which, despite the doleful prophesies of contemporaries long seasoned in the



business, Mr. Rothapel predicted would be a success. A little later, and after watching his success in handling affairs at the Regent, the Mitchell H. Mark Company engaged him as managing director of their new theatre when it should open its doors, and decided upon the policy now governing the present Strand. Prior, however, to the opening of this theatre he was engaged to oversee and arrange all the preliminary details connected therewith; he it was who suggested the decorations and furnishings, designed the stage setting and the employees' uniforms, and even found time to drill the attaches themselves in their reception and treatment of patrons, realizing that politeness and courtesy are the two great essentials which contribute towards a theatre's ultimate success, and proving it by the contagious popularity of the Strand.

Mr. Rothapel's duties as managing director of the Strand are multifarious, but made so by himself rather than dictated by the owners. He is responsible for all programs—both scenic and musical, as well as other multitudinous details connected with the successful running of a popular theatre. He bears the reputation of being one of the most successful motion picture exhibitors in the country, keeping not only abreast, but just a little ahead of the time, and is adjudged to be one of the keenest critics upon the stage value of a voice. For voice testing he has an office built expressly for this purpose at the back of the stage, and in which he listens to more than 500 voices weekly. When a singer applies for a hearing, either he or she is requested to sing just a little aria, and the singing of but a few notes only are necessary for a decision which is unerring. He is exceedingly candid in expressing his opinion upon the quality of a voice, its delivery and stage value, although his criticisms are always tinged with kindness. If the singer under test has been ill, is nervous from fear or has not been singing for any length of time, he is quick to detect it and to make due allowance. Thus far his keen judgment is found to have been correct in every case that has come before him, which is something bordering upon the remarkable.

Yet even more remarkable is the fact that, although he cannot read music nor is technically versed in its science, this all-round capable man directs the orchestra at the first performance of every show, swinging the players into correct rhythms and tempi. During an orchestral rehearsal, which usually occurs on Saturday morning, many visitors have been heard to remark that they "are astounded at the remarkable possibilities this young man can get from his music."

Manager Rothapel is a most pleasant man with whom to converse and decidedly frank in expressing any opinion—a feature of the man which is very useful to the listener. The theatre seems to brighten at the moment he enters, and his employees are delighted with his cheery greetings which banish all grouches—incipient or chronic. But when on the stage he is a very different man—nervous in energy, snappy in action and quick in voice and speech. He seems to grasp new ideas out of the very air and hurls them at his staff, who must keep their wits at keenest edge to receive and digest the ideas with the rapidity at which they are given.

He has an orchestra of twenty-five men constantly working in unison with himself and his ideas—scoring, playing and testing the music for pictures and the entire show—and oftentimes overture, scenic-music, vocal solos, or whatever else may be necessary, is performed in public with but a scant two hours and a half preparatory rehearsal. This is made possible only by the complete harmony and alertness with which his entire staff work under him, and his motto—"Go Get 'Em!" immediately informs one of his spiritual temperament.

In no other theatre in the country are motion pictures shown to such superb advantage, as at the Strand and under the supervision of Mr. Rothapel. The incidental music seems

always to interpret and convey the very spirit of the picture to the observers, filling them with delighted astonishment, and motion picture producers deem it an honor to have their films exhibited under his personal direction. It was but a short time ago that Mr. Rothapel was presented with a splendid loving-cup by Messrs. Jesse L. Lasky and David Belasco, as token of their appreciation of his services in presenting the photo-play "Rose of the Rancho" at the Belasco Theatre to an audience of invited guests. The guests were enthusiastic in their praises of the artistic effects gained by this motion-picture genius.

Notwithstanding his confining and arduous duties at the theatre, Mr. Rothapel yet finds time to devote many happy hours to his family, romping like a great boy with his two small kiddies—a boy of five and a girl of one and a half years—who are his sole joy and pleasure. Whenever he can leave the theatre for an hour or so, he always will be found at home rolling over the floor with the kiddies and having the time of his life. This is practically his one recreation and divertisement, filling him with keen delight and making his working hours slip by more pleasantly and smoothly and lending a color of geniality to his business attitude. The first day of the week is usually known in the average home and business office as "Blue Monday," but this is not true when in the presence of Mr. Rothapel. If he not talking of his kiddies, he is talking motion pictures (or motion-picture business), and one is as dear to his heart as is the other, and discussed in a manner which makes it pleasant for all around him.

Mr. Rothapel is broadly charitable in thought and disposition, and during his *regime* at the Strand Theatre he already has donated more than 100,000 free tickets to deserving charitable institutions since the opening of the theatre. Two recent affairs of this order have made him famous for philanthropy; the Belgian benefit performance, given under the "direct patronage of His Majesty King Emanuel" for the Belgian sufferers, and the "Penny Lunch Fund Benefit" of the New York *Evening World* to which he gave his whole-hearted cooperation with the various committees.

For the Belgian benefit performance Mr. Rothapel freely donated the use of the Strand Theatre and the services of his entire staff for the afternoon of December 8th, at which time the greatest galaxy of stars ever known to appear on any stage at one performance were seen at the Strand. Working in splendid cooperation with the committees of arrangements, and giving his untiring efforts and help in selecting and adapting the music, made the performance one of the most notable successes ever known in theatrical history, and one which netted the beneficiaries over $16,000. The "Penny Lunch Fund" benefit is fully discussed in the beginning of this article.

"What's your name?"

"It's Jule."

"No, not Jule, but Julius," said the teacher, for she disliked abbreviations.

"Next boy, what's your name?"

"My name's Bill, but I suppose I ought to say Billious."

URBAN AND KINEMACOLOR

Since the first inception of the idea to show *moving* pictures in public—the first idea really was *pictures* moving—the tremendous advance in the art of reproducing life in motion has been almost beyond conception. Perhaps the most of us recall those funny kinetoscope things—where one either "got it in the neck" (a krick) from squinting down into the machine from the top, and with something closely akin to horse-blinders on each side of the face and smelling like—well, of the hair oil used by the last person who preceded you in a "squint"; or else one "dropped a stitch" in the back by trying to "giraffeize" the neck sufficiently to reach the squint-hole when the blinders were attached to the side of the box instead of the top.

From that time we have progressed comfortably through many stages to solid comfort when viewing the pictures. We have advanced from the stage of pictures which for the most part were composed of two and a third parts of flash, flicker and fizzle and one third part picture, through the stage where people in the foreground of the picture were apparently twenty feet taller than the tallest tree in the background, and so on, with fortunately preserved eyesight, to the present stage of beautiful, dark auditoriums and almost perfection in the pictures.

But of all the tremendous strides ahead, probably the biggest was the discovery or invention of the "Kinemacolor" pictures—a combination of the kinetoscope and color photography, and reproducing objects in their natural colors without the use of artificial pigments, both at rest and in motion. As everybody knows, in the Kinemacolor pictures all colors are actually reproduced—the brilliant reds, scarlets, blues, browns of uniforms and dresses; the dull grays of walls, the red of the bricks and blacks and whites of light and shade all combined in one moving panorama. For years still-life photographers have been, and are yet, trying to reproduce in natural colors, but with only a minimum of success—there is a splendid opportunity at this point to theorize upon light and color being the direct result of visible or invisible motion, and the consequent necessity of like motion to perfectly reproduce, but we gingerly side-step the theoretical argument.

It remained, however, for the motion-picture artist to make the discovery of colors reproduced in movement and to perfect it—to a large extent only, for we do not believe the end is yet in sight. This process may in time thrust all black and white pictures from the screens, and cause future generations to laugh at our "feeble attempts"—forgetting that, if they were we and we were they, the attempt would have proved just as feeble in point of comparison. The Kinemacolor pictures, wonderful as they are, for some reason seem to have dropped largely from view at the present time, although their ultimate return in a greater degree of perfection would seem probable. Of the future in motion-pictures, whether in colors or in black and white, no one may prophesy with accuracy, but it seems pertinent and timely with this "picture" issue of THE CADENZA to tell something of the man who brought the Kinemacolor to the front. To this purpose, therefore, an interesting bit of reading is reprinted from the New York *Tribune* of March 10th, 1912.

Always when something new and beautiful flashes across the vision and consciousness of the public, especially the American public, great curiosity is manifested to know all about the man who invented it and sent it forth.

In Kinemacolor as in flying machines, in incandescent lamps as in the airbrake, the way that Edison eats his breakfast, the means adopted by the Wrights to side-step conversation are of consuming interest along with stories of Mr. Westinghouse's early failures to interest wealthy men who afterward invented uncomplimentary names for themselves because they had pooh-poohed the contrivance.

And just now a lot of persons who have worried themselves tired trying to describe the beauty of the Kinemacolor pictures are asking who it was that invented the process, and how he parts his hair, does he enjoy Arnold Bennett, where was he born, is he in favor of votes for women, and what's his name, anyway?

When you see a Wright machine in the air you think of Dayton, Ohio, even if you don't remember exactly whether Dayton is near Xenia or if it was in some other connection that Xenia was impressed on your attention. But you think of Dayton and of the Wright brothers, whose ability to let others do all the talking has become part of your fund of information. Edison, bolting his luncheon in fifteen minutes, working sixty hours at a stretch, and the fact that he likes hot mince pie are the things that come to your mind when some one remarks on the incomparable wonders that he has performed.

The inventor, then, of animated pictures in natural colors must be an interesting personality. He is. Furthermore, he is now in this country on a short stay, so he may be studied at short range. And before going any further let us nail the comforting fact at once that Charles Urban—for that is his name—is an American, albeit he has for the last fifteen or sixteen years made dear old London his home.

He was born forty-odd years ago in Cincinnati, and, no matter how English his coat and point of view now are, his heart, he says, warms most at recollections of that Queen City of the West, and next, maybe, at the mention of Bay City, Jackson, Detroit and other towns in that famous breakfast-food and furniture commonwealth—not that shavings and cereals have anything in common.

Mr. Urban likes Cincinnati because there he grew to strong young manhood. He turns affectionately to lower Michigan because in that thriving territory he worked up such a business for the kinetoscope privileges that he received the opportunity to go to London as director of a larger field at the hands of an enthusiastic general manager of sales.

He went to London at $125 a month—less by a good deal than Southern Michigan yielded; less, too, than the fur collar on his overcoat costs now. But he felt that he was going

to like London. A good sense of touch has Mr. Urban.

And thus the plot thickens. But, suppose, before we take up the story chronologically, we glance at the man as he appears today. While he tells of his early bumps is a favorable moment to watch him. The bumps, by the way, have made his muscles like iron. Also, the "thank-you-marms" along life's highway have given him a complexion as ruddy as a teamster's, an eye that twinkles, an ever-present feeling of energetic self-assurance, and—for a Cincinnati and Bay City man—a rather strong British accent.

There is a hint of Irish in his humor, but not in his "weskit" or tie, which—right you are, old top!—are strictly Piccadilly.

When *The Tribune* man met Mr. Urban he was giving five-minute interviews to a sort of theatrical bread line that stretched from the door of his private office, in West 45th Street, down four flights to the cigar stand in the hall. It was an artistic bread line, to be sure, made up of lecturers, photographers, and other temperamental men, all, however, intent on making their fortunes by climbing into the band wagon of the man who has been credited with having more nearly caught nature napping than any of his competitors.

The five-minute stipulation was forgotten by Mr. Urban when he recounted his discouragements and successes to *The Tribune* man. Looking back a dozen years is fascinating work to a man, from Cincinnati or anywhere else, who has reached a position of wealth and fame and is receiving the hearty co-operation of kings and presidents, after long being rebuffed by cynical secretaries and doormen.

Mr. Urban grew entertainingly enthusiastic, as an inventor whose dreams come true may be expected to do. A few years ago he was making the tank towns, as the saying goes; and now Mr. Uurban informs His Majesty King George V that the sun will not be in the best position to obtain results unless the route of the Durbar is changed, the procession, by royal command, is ordered to proceed according to the requirements of Mr. Urban's photographic process.

"Fifty years ago," said Mr. Urban, "the actual details of a royal function were witnessed only by the few spectators gathered to watch it. The Kinemacolor camera is a sort of universal eye. Wherever its unerring glance is cast there remains an unalterable record of all that has passed before it, whether good or ill. It has reduced the globe to the dimensions of an orange, which we can turn about and examine at will."

He doesn't need a press agent, you see. He has a winning manner of address. Referring to the time, twelve years ago, when he was alternately hot and cold because he knew he had it, and was convinced he had it not, Mr. Urban said:

"I had got in touch in London with a Mr. Turner, who had been a pupil of Sanger Shepheard, of color-photography fame. Mr. Turner wanted to investigate the possibility of applying the three-color process of photography to kinematography. I supplied Mr. Turner with apparatus and films and money for his experimental work.

"After about ten months, when very good results had been shown, we came to the conclusion that the process was too complicated and expensive for general use. It seemed then that it could not be made a commercial success. And then Mr. Turner died suddenly from heart disease. And I didn't know anything more about color photography than a rabbit knows about shaving.

"I had sunk a great deal of money, and I went to Mrs. Turner, who had several children to care for, and offered to buy all the notebooks and other data that her husband had got together bearing on his experiments efforts along this line. She was glad to dispose of them, but when I got them and tried to make head or tail of the mass of shorthand memoranda, and tables of chemical analyses, and stray paragraphs about this and that, it was next to impossible to understand the first thing about it.

"There was a chap named Albert Smith, who had a small place in the country, down Brighton way, who liked to do photographic stunts, and was so fixed he could, if he felt like it, give a lot of time to his experiments. Mr. Smith had been employed in black and white photographic work and had considerable knowledge of chemistry. I told him what I was searching for, put him in charge of experiments, and he and I worked steadily on the proposition for several years.

"It was the same old story of spending large sums of money and ultimately being forced to the conclusion once more that it was almost impossible to attain a process that would enable us to take advantage of the existing market. That is, to obtain a machine so simple that it could be put into the hands of tens of thousands of operators. This was about four years ago.

"For another twelve months we did nothing except think. Then the idea struck us to divide the spectrum into half. The three primary colors being red, blue and yellow, we divided the three primary colors in half, using half of the yellow with the blue and making a blue green, and the other half of the yellow with the red, making a deep orange.

"In his other experiments Mr. Smith has made use of strip-film negatives taken alternately through red, green and blue filters. When he made a positive film from this red light the results were almost colorless, owing to the excessive actinic action of the blue light that had produced the negative record and the correspondingly overpowering effect of the blue light which reached the screen through the blue filter."

The kaleidoscopic play of colors in the long sentence that Mr. Urban had just delivered made *The Tribune* man blink, involuntarily, and Mr. Urban kindly recognized that a too quick succession of verbal deep blues and oranges might be confusing to an ordinary person. So he spoke more slowly, illuminating his meaning, as follows:

"In other words, the exposure necessary to get satisfactory green and red records was utterly out of the scale with that required for the blue record. Another disadvantage of the three-color process was that normal speed of the ordinary kinematograph film, one foot a second, had to be trebled to give forty-eight exposures instead of sixteen a second, and such an increase of speed involved prohibitive expense and complicated mechanical devices for the manipulation of the films.

"The Kinemacolor camera, as finally worked out, is similar to that used for black and white work, except that it is built to run at twice the speed—thirty-two instead of sixteen exposures a second. Its essential difference is that it has a rotary color filter placed between the lens and the shutter. This filter consists of an aluminum skeleton wheel, having one segment filled in with green dyed gelatine, and it is so geared that the exposures are made through the two filters alternately.

"The negative films consist of images in pairs, one being the record of the red and the other of the green in the object photographed. In the Kinemacolor projector the two pictures are not superimposed on the screen at the same moment, but the picture is projected first through the red and then through the green filter at the rate of thirty-two pictures a second."

But to go back to the story of the process. The idea of dividing the spectrum into half made it necessary that an entirely new equipment of machinery, cameras and printers be obtained. These matters were worked out by Mr. Urban, while Mr. Smith devoted himself to the chemical aspects of the investigation. About three years ago the first length, consisting of about fifteen feet of films, was successfully shown in color, and three months more of exhaustive experimental work showed that the inventors had finally solved, according to Mr. Urban, the problem of producing motion pictures in natural colors.

"But," continued Mr. Urban, "Mr. Smith was confident that the thing never could be made a commercial success. I wanted to form a company and attend to the financing, but Mr. Smith said he wouldn't be satisfied to belong to a one-man company, as he called it. He said that I would be the whole thing—would run the bloomin' circus. Then I told Smith either for him to sell out to me or to buy me out. He was not only willing to sell out—he was anxious. So I asked him to make a price on his share in the business and paid him £200 for a one-week's option. He named a figure at which—ha, ha—if—ha, ha—I could make any profit with Kinemacolor, he was willing to sell out for all time.

"I had my money tied up in black-and-white moving pictures, so I said that night to my wife:

"'Have you any confidence in me?' She replied:

"'Why, of course, I have confidence in you, or I wouldn't have married you.'

"'Well, then,' I said, 'buy this man Smith's interest in Kinemacolor—there is a great future in that process.'

"Mrs. Urban didn't want me to sink, as she called it, any more money in Kinemacolor, but finally decided to buy out Mr. Smith.

(*Continued on page* 33)

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Vol. XXI JANUARY, 1915 No. 7

EDITORIAL

A HAPPY NEW YEAR TO YOU—EVERYBODY!

A lot of cover, but a lot more under the cover!

Some cat, that! and right directly at stage centre like a conductor.

No! he, she or it was not posed for by the office mouser. The present incumbent of that official position is too young to stay so still, while the ex-incumbent is now too still and will stay so—'tis defunct. Besides, if with the old one it had come to a question of posing before so many instruments in action, be it known that the ex-official mouser always would catapult out whenever publishing manager Jacobs even so much as *reached* for one instrument, to say nothing of playing it. Prodigiously impolite, but perhaps painfully honest!

This number of THE CADENZA is late in its issuance but not without good reason, for it is no small matter to change from a double-column, ten-point magazine of one field into a triple-column, eight-point journal embracing two fields, and not overlook some important detail. The publishing-manager, however, feels assured that when the new issue reaches the hands of its readers it will present its own excuse and offer its own apology for the delay.

While this issue partly fulfills a long cherished and self-promised desire of its publisher to broaden the scope of one musical field by uniting it with another, it nevertheless does not fully realize his whole intention and yet remains something of an experiment. The term "experiment," however, is not intended to convey the conventional idea of doubt as to results from something new, nor does it refer to a trial attempt at something which has no good basis of foundation and may or may not stand the trial. On the contrary the word is used advisedly in the sense that every new venture or innovation must from its very nature begin at the experimental stage, and then progress as rapidly as all details are mastered, and the new idea grasped and accepted by those whom it is intended to benefit.

The publisher is sure that plectrumists will at once perceive the broadened scope of the new publication, realizing that they are brought into a closer touch with the most popular music-field of the day; and that they now

(*Continued on page* 33)

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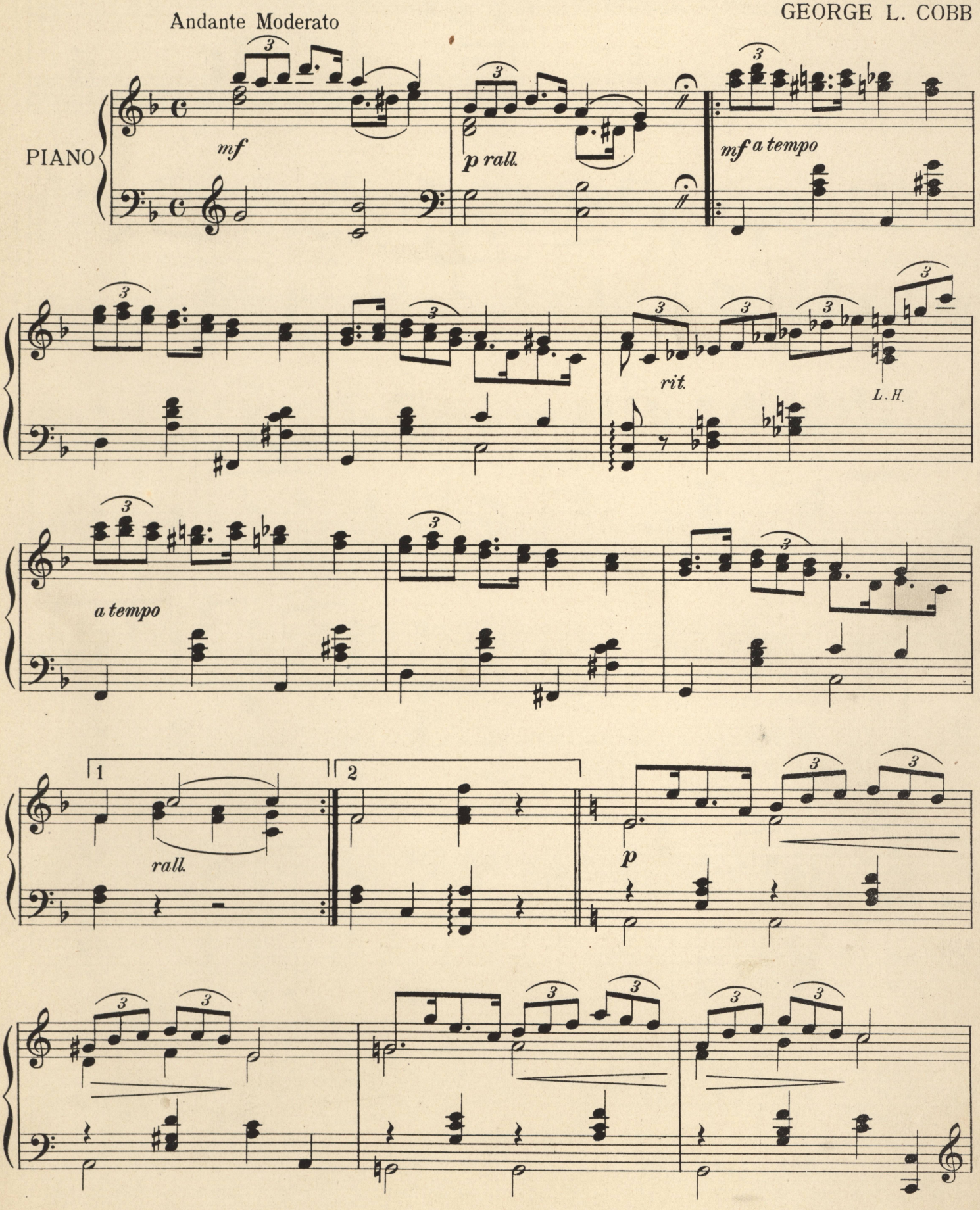

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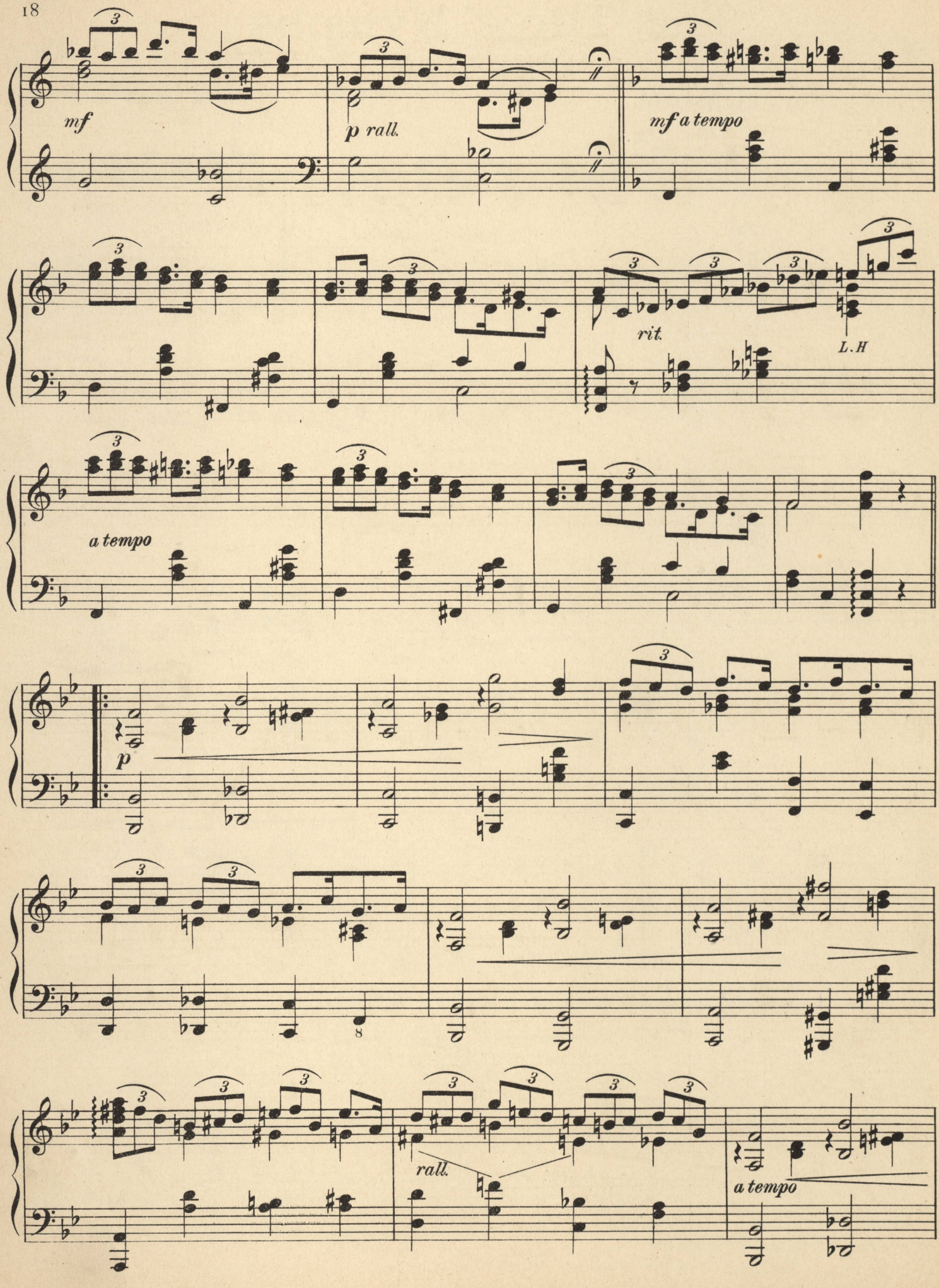
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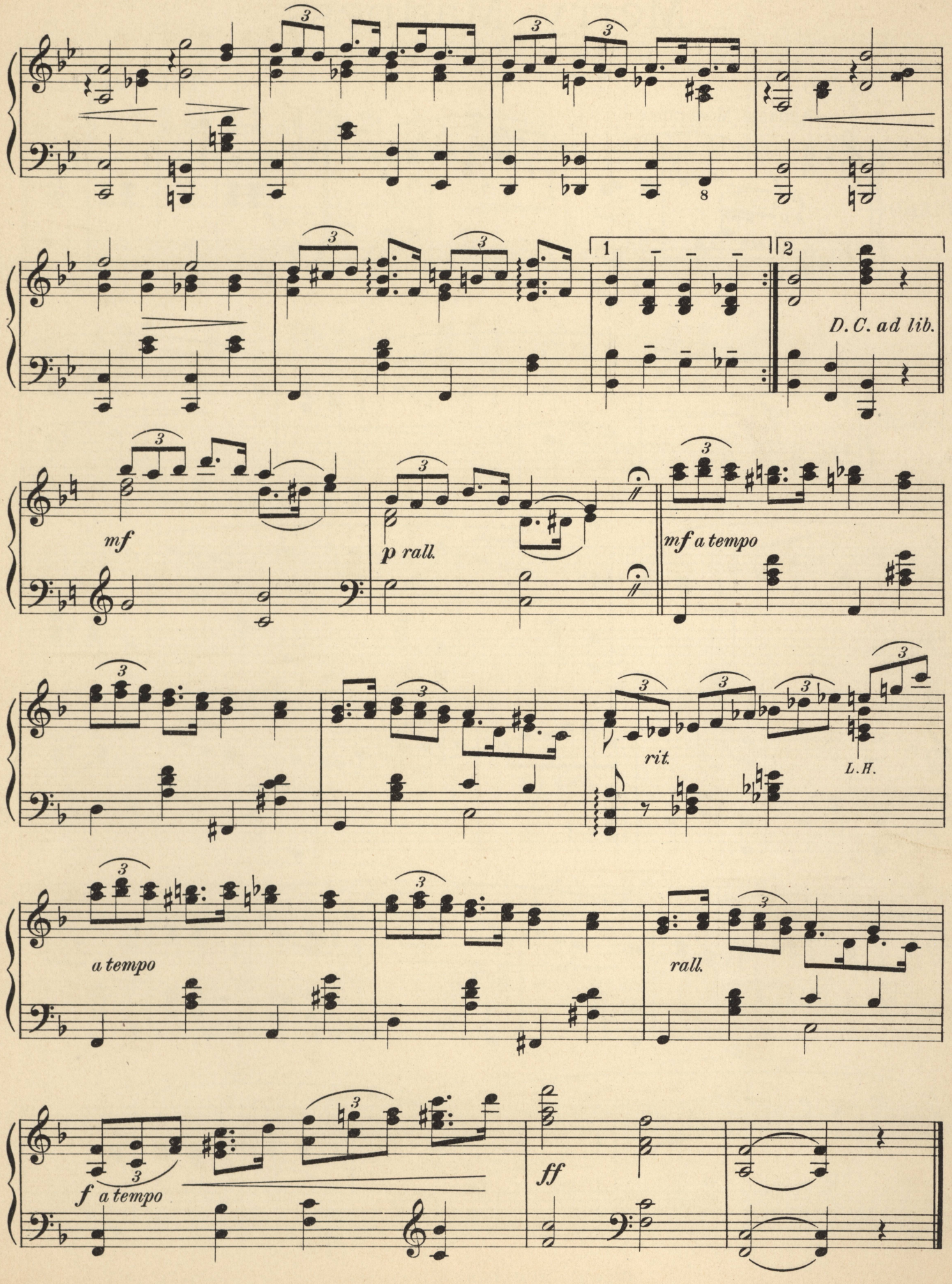
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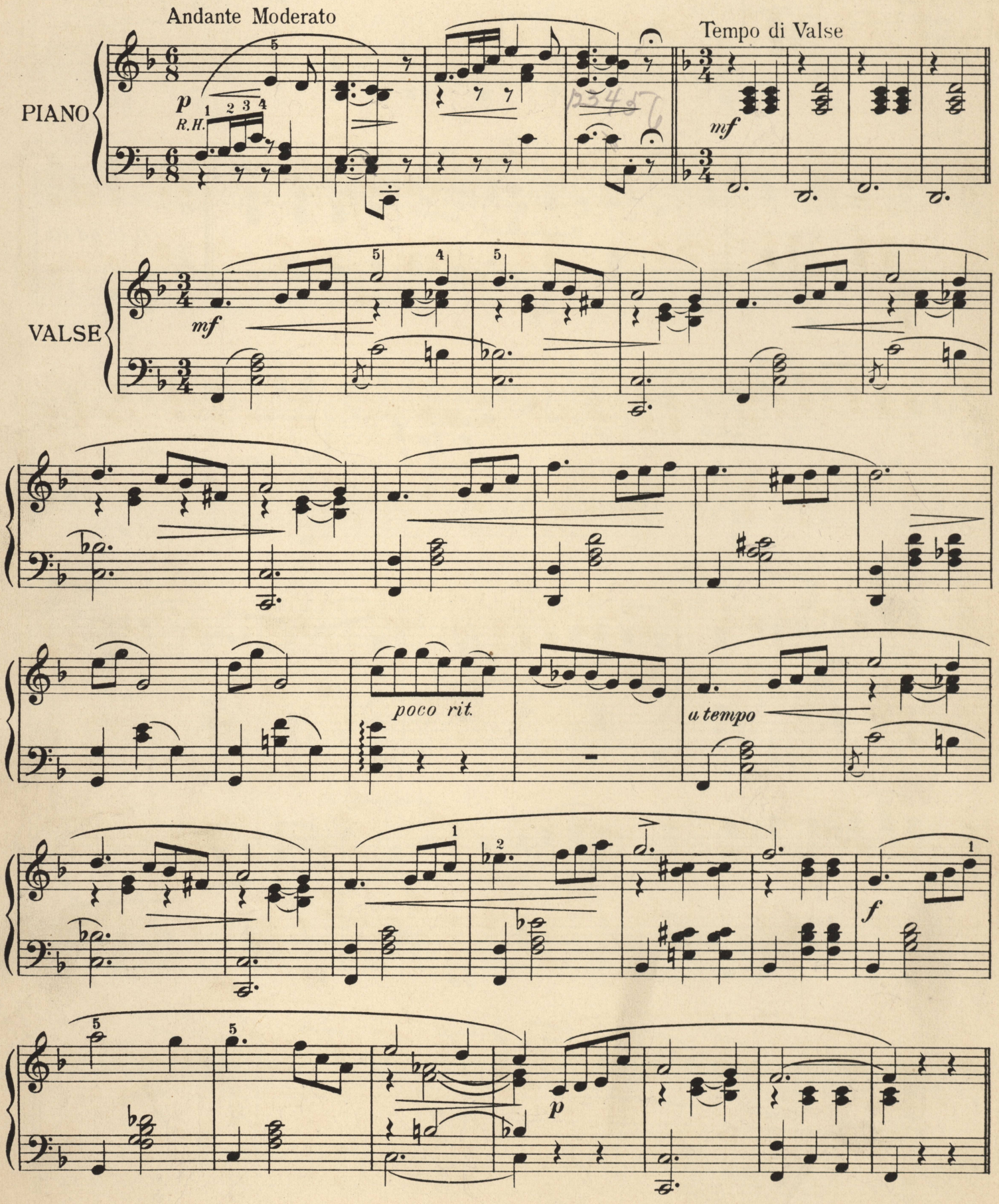
mf
p rall.
mf a tempo
rit.
L.H.
a tempo
rall.
f a tempo
ff

Merry Madness

VALSE HESITATION

INTRO

THOS. S. ALLEN



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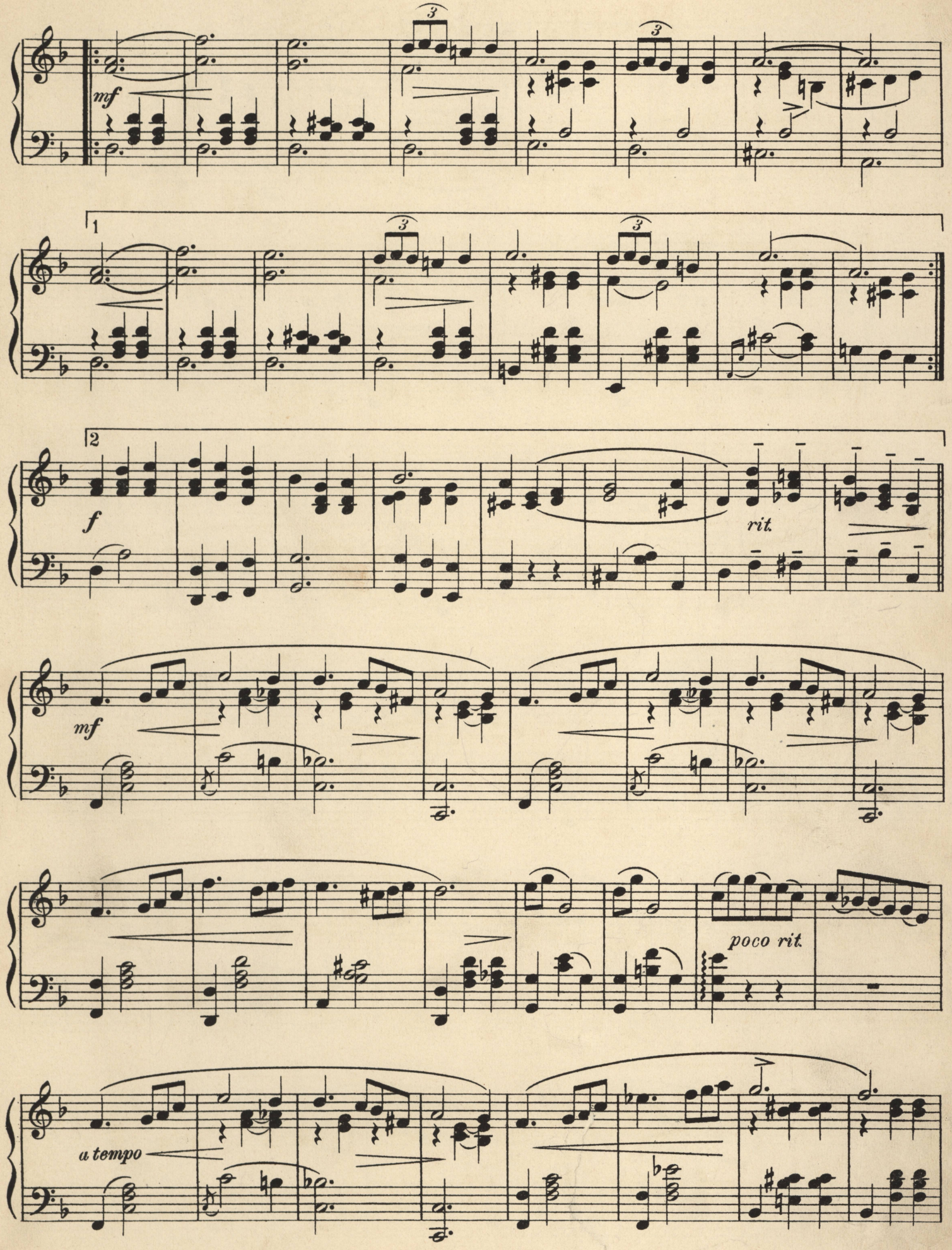
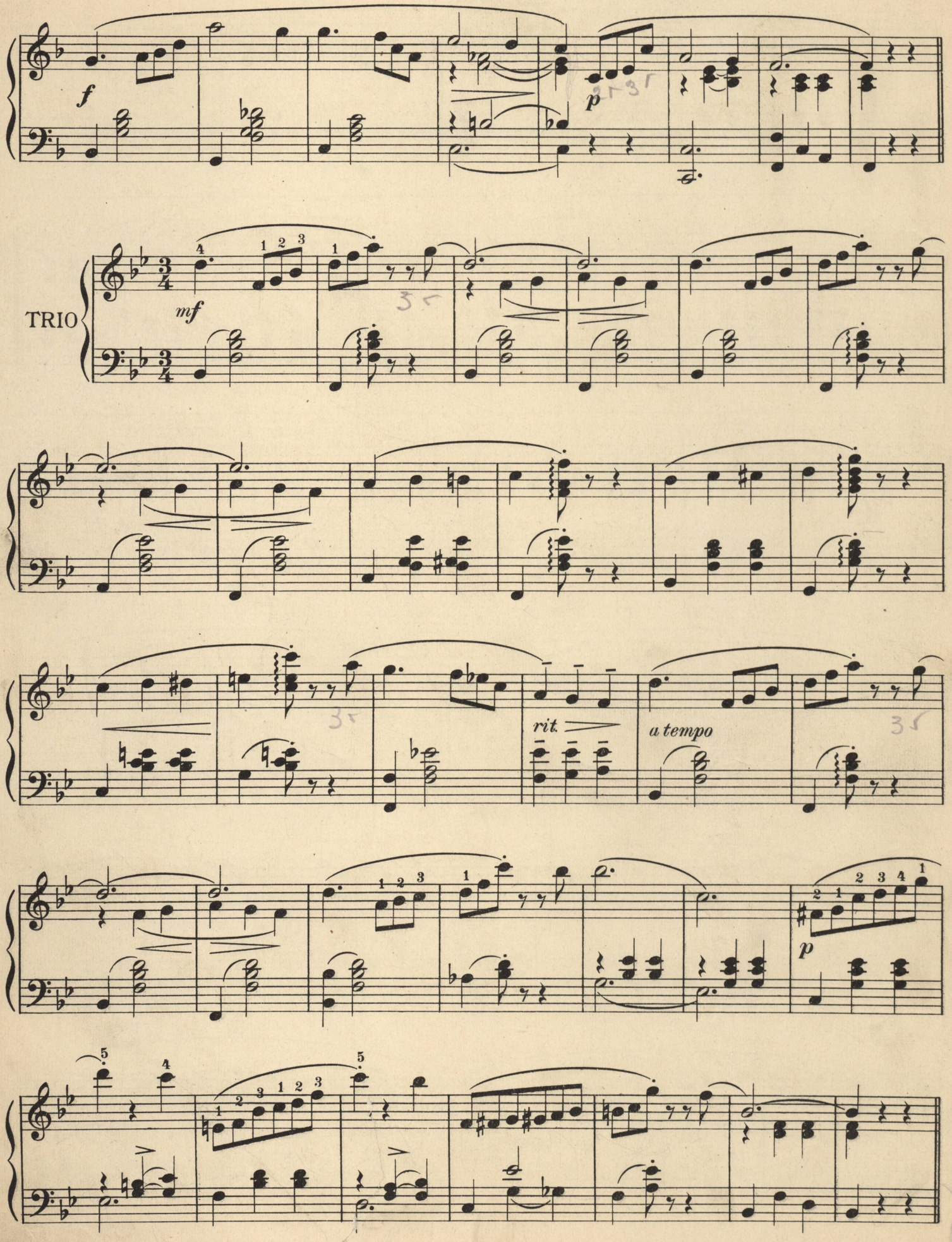
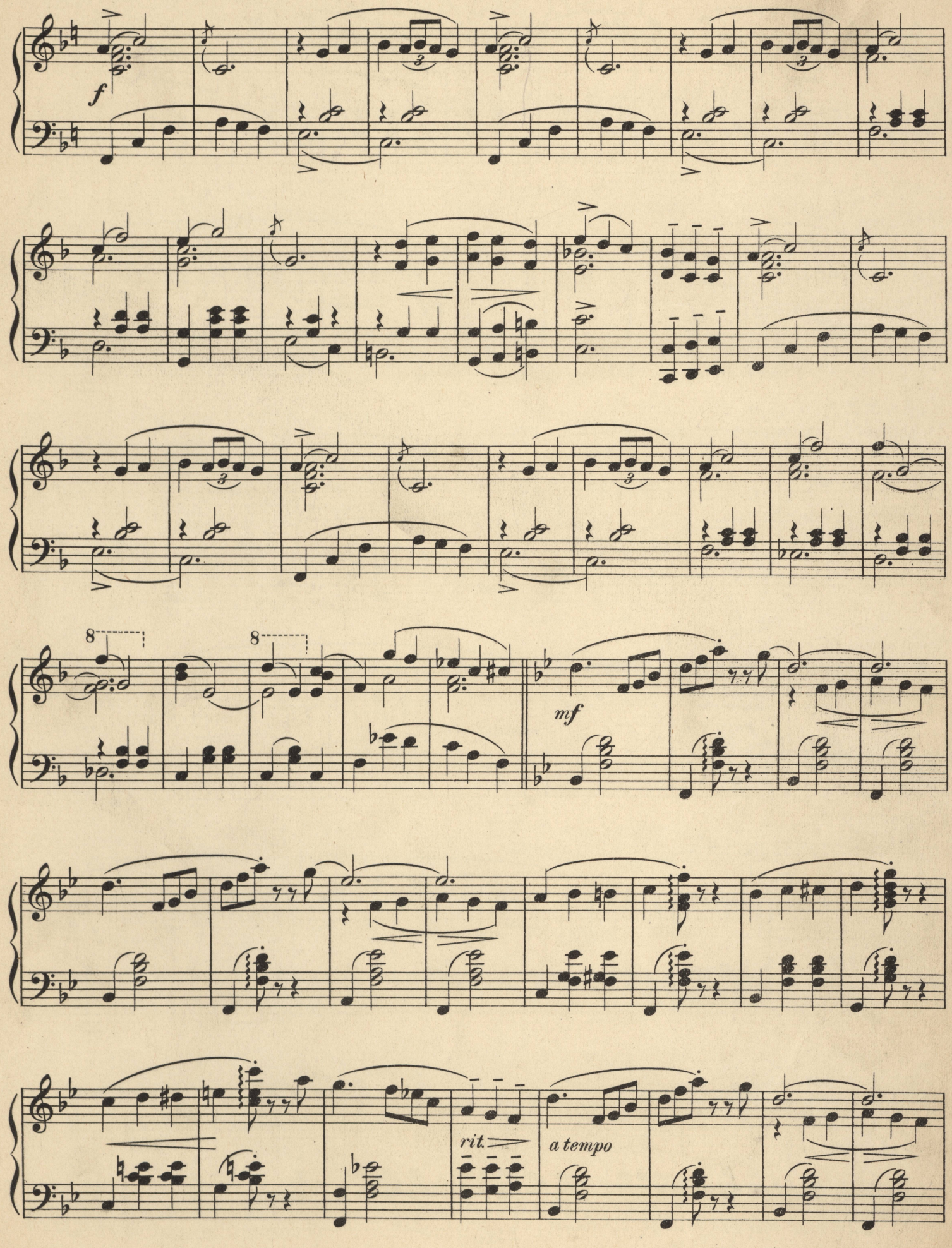
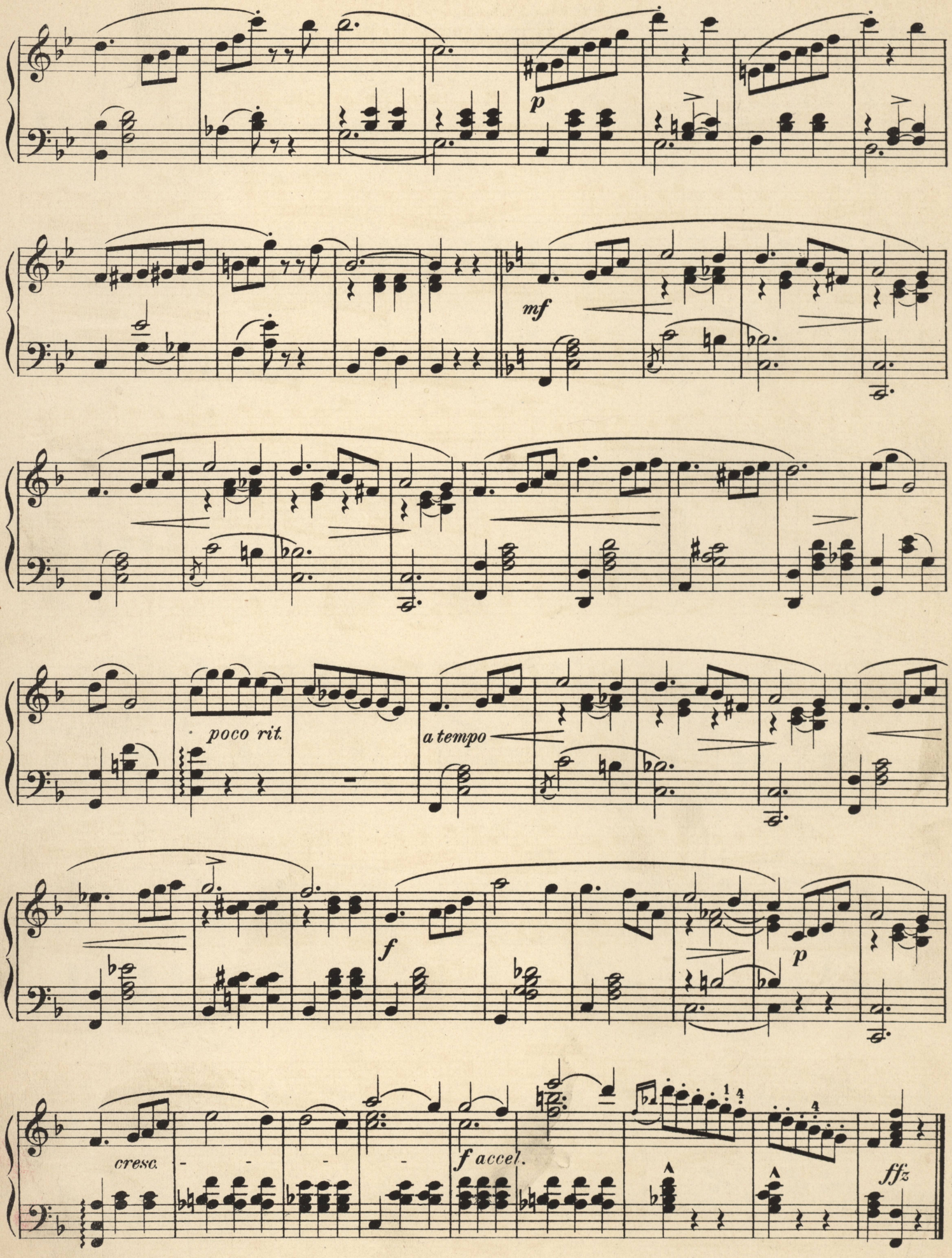

mf
1
2
f
rit.
mf
poco rit.
a tempo


f
p
TRIO
mf
rit.
a tempo
p


f
8
8
mf
rit.
a tempo

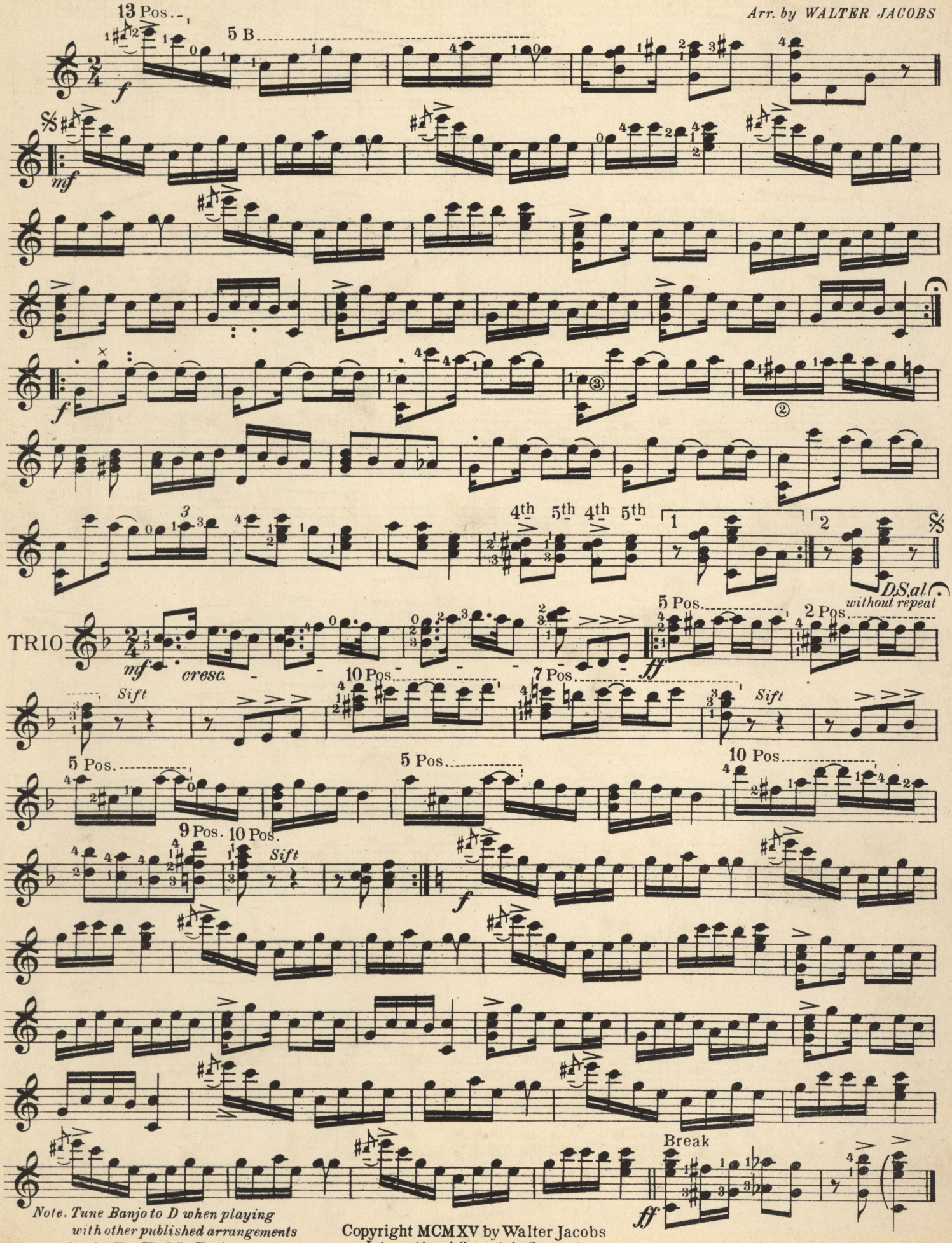

p
mf
poco rit.
a tempo
f
p
cresc.
f accel.
ffz

BANJO SOLO
C Notation

Chicken Reel

TWO-STEP and BUCK DANCE

JOS. M. DALY
Arr. by WALTER JACOBS



Note. Tune Banjo to D when playing with other published arrangements

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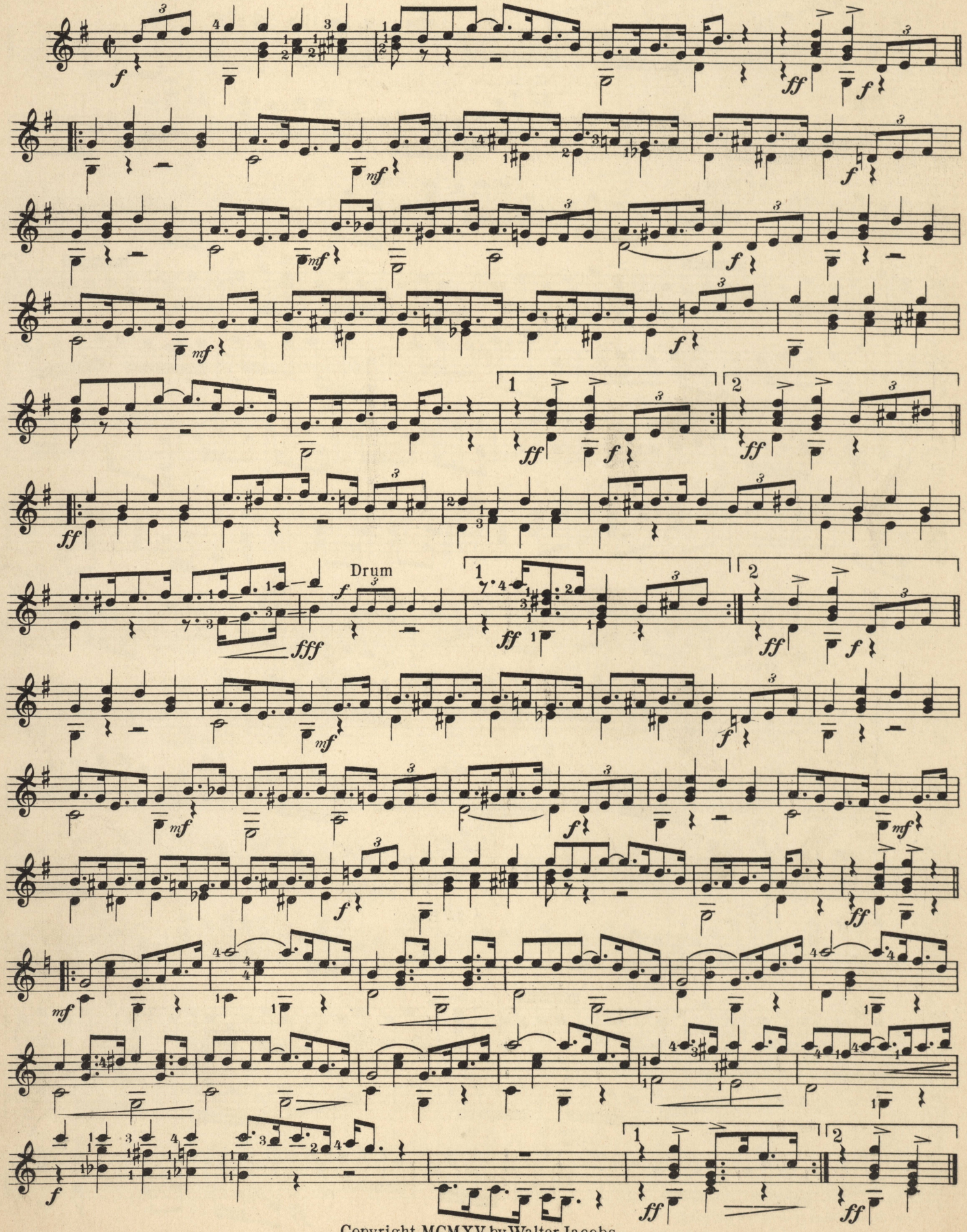
GUITAR SOLO

Ken-Tuc-Kee

FOX TROT

A. J. WEIDT



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or 1st VIOLIN

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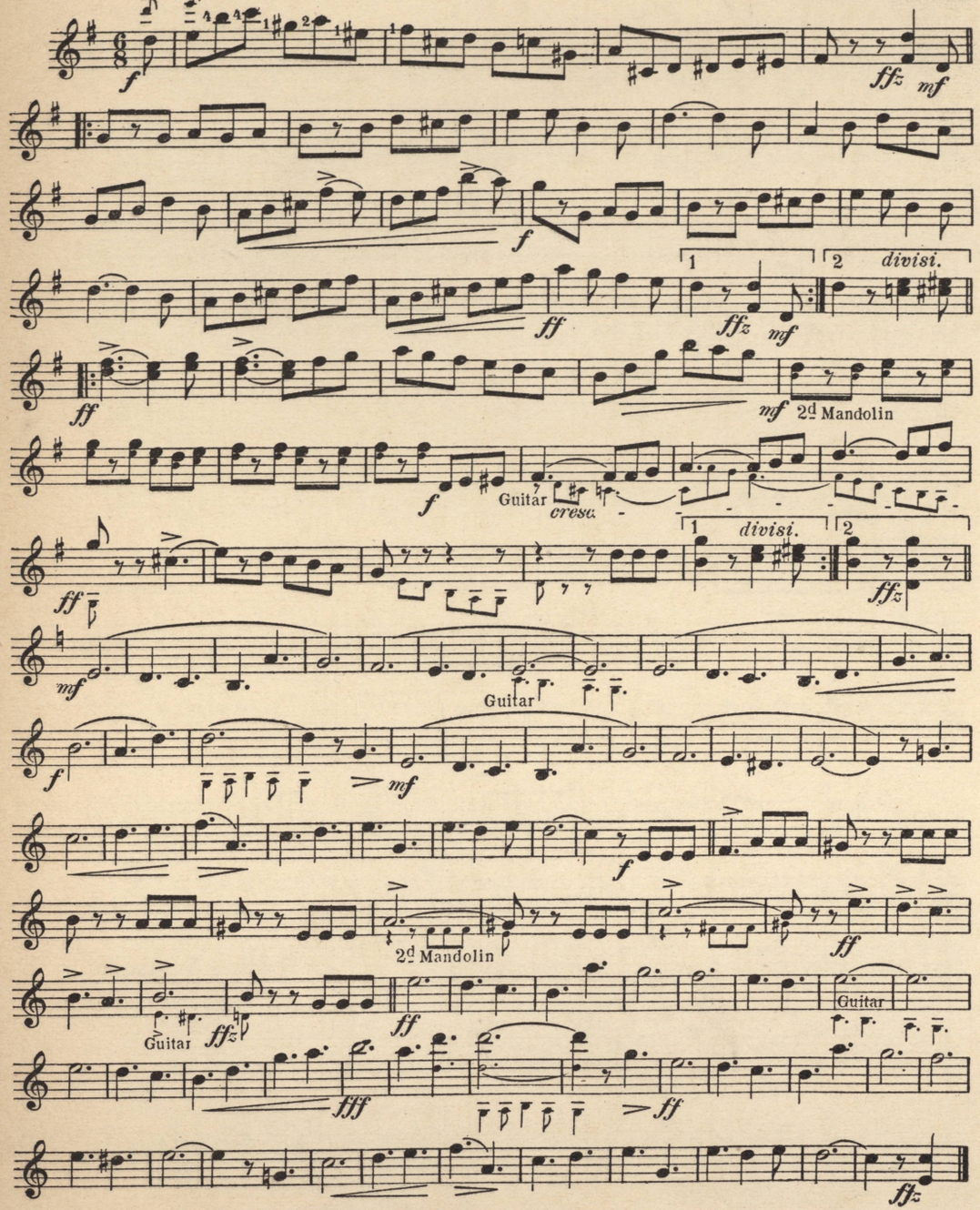
MARCH

J. SANTOS
Arr. by WALTER JACOBS



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or 2d VIOLIN

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MARCH

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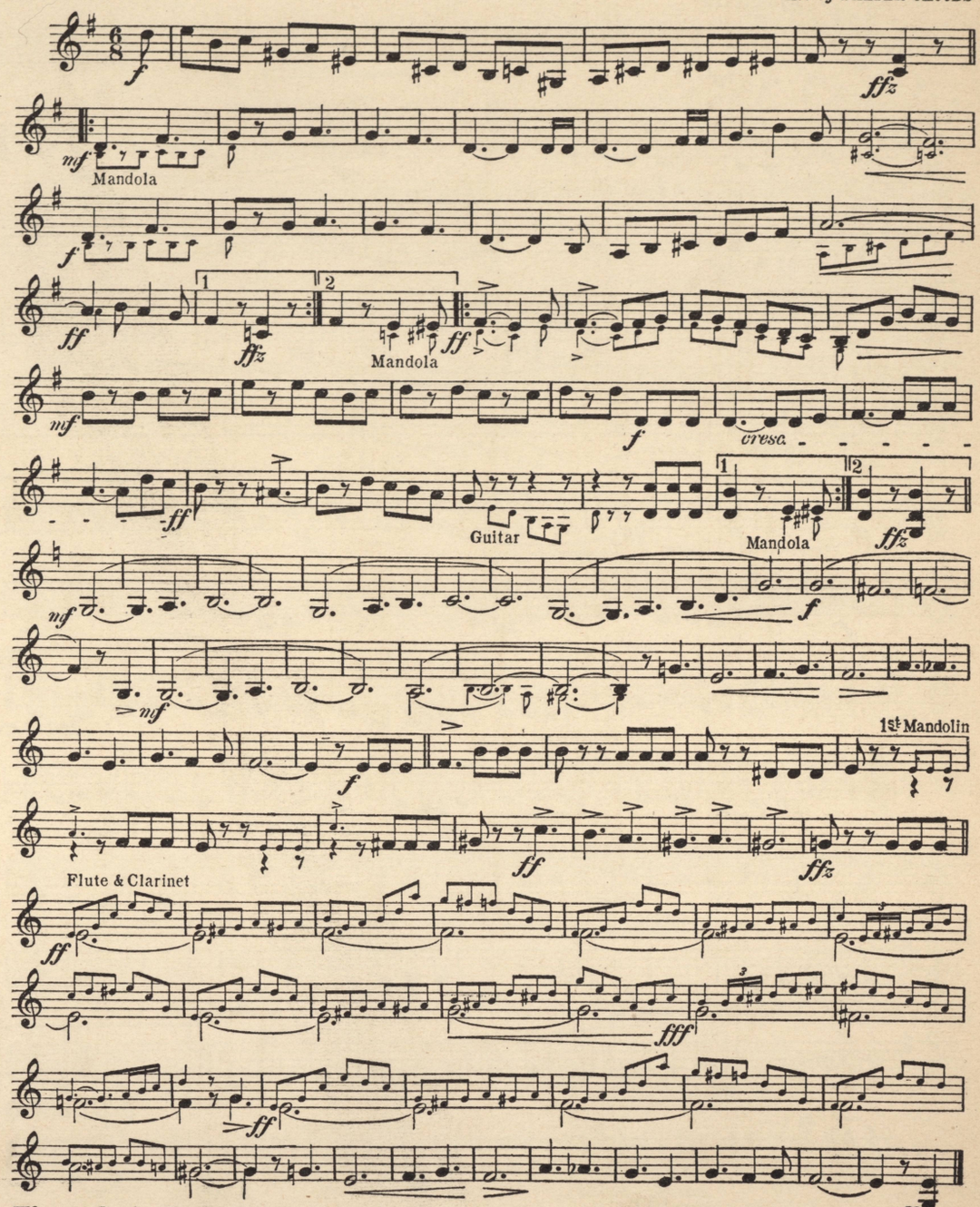


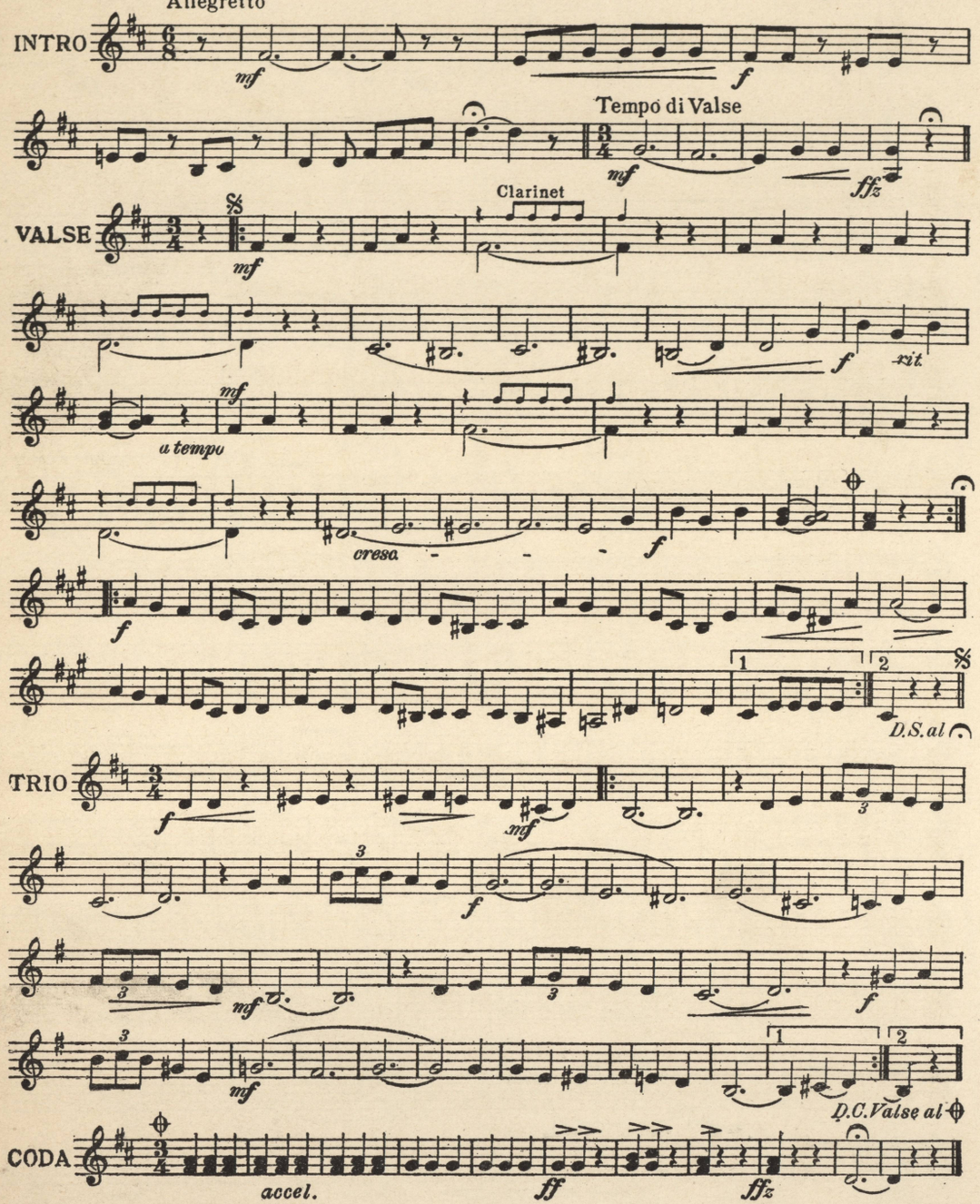
2d MANDOLIN
or 2d VIOLIN

Délectation

(DELIGHT)

VALSE HESITATION

WALTER ROLFE
Arr. by R.E HILDRETH



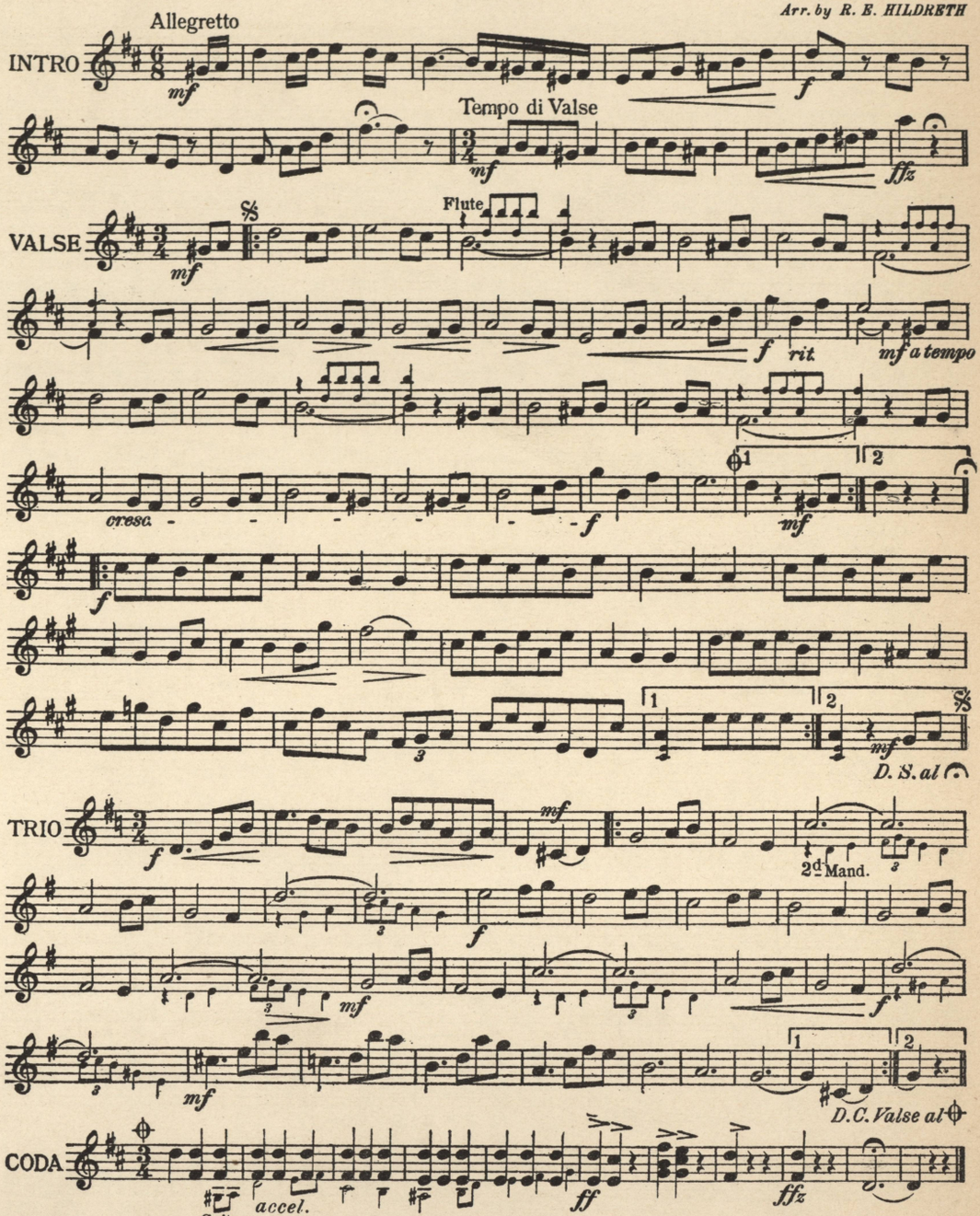
1st MANDOLIN
or 1st VIOLIN

Délectation

(DELIGHT)

VALSE HESITATION

WALTER ROLFE
Arr. by R. E. HILDRETH



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TENOR MANDOLA
or VIOLA
and 3d MANDOLIN
or 3d VIOLIN

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MARCH

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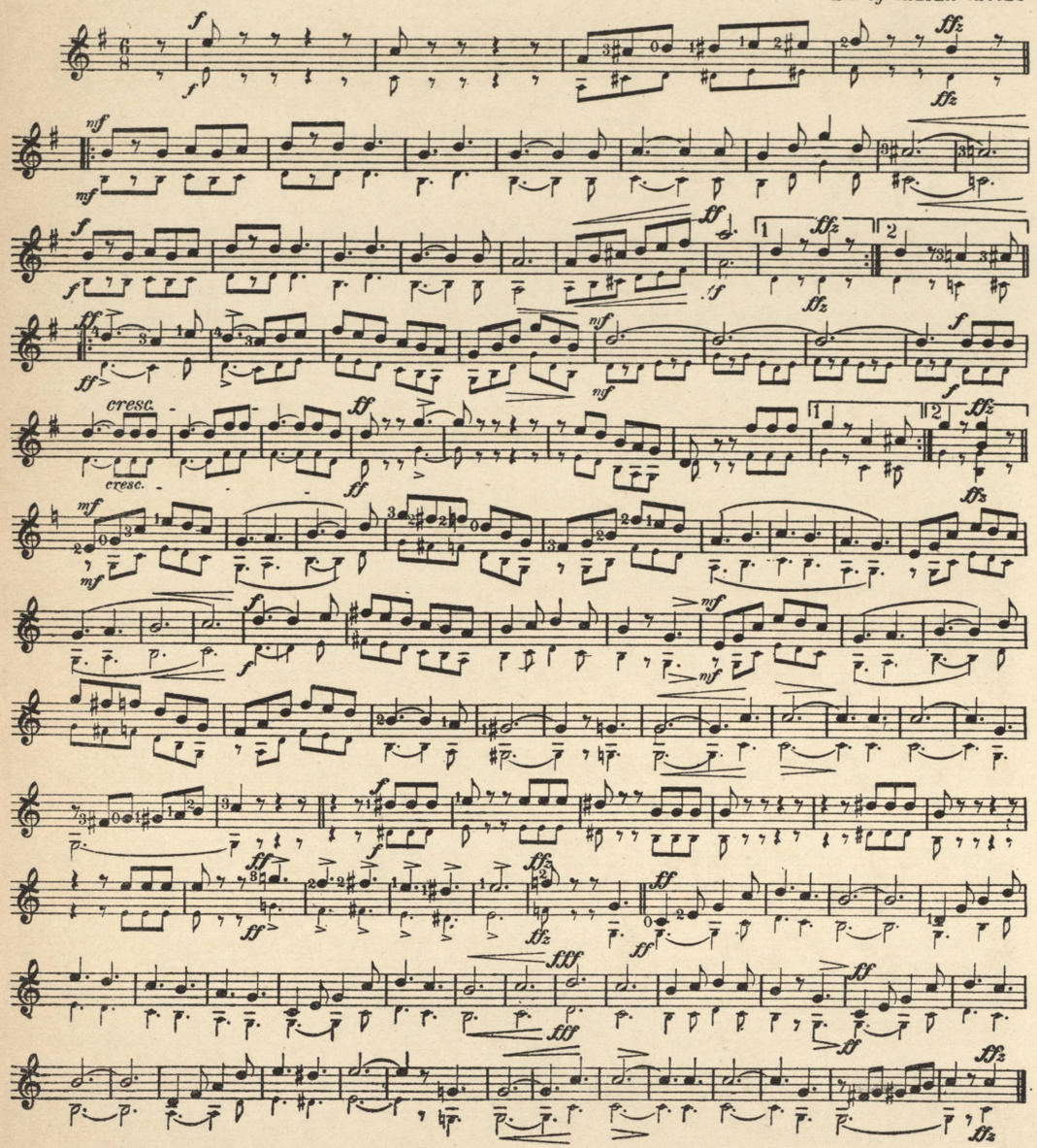

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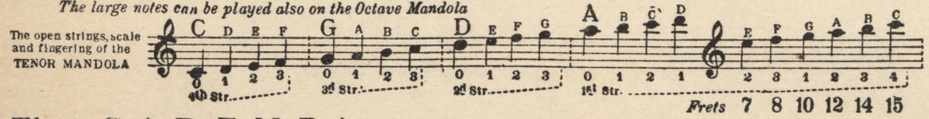
The large notes can be played also on the Octave Mandola

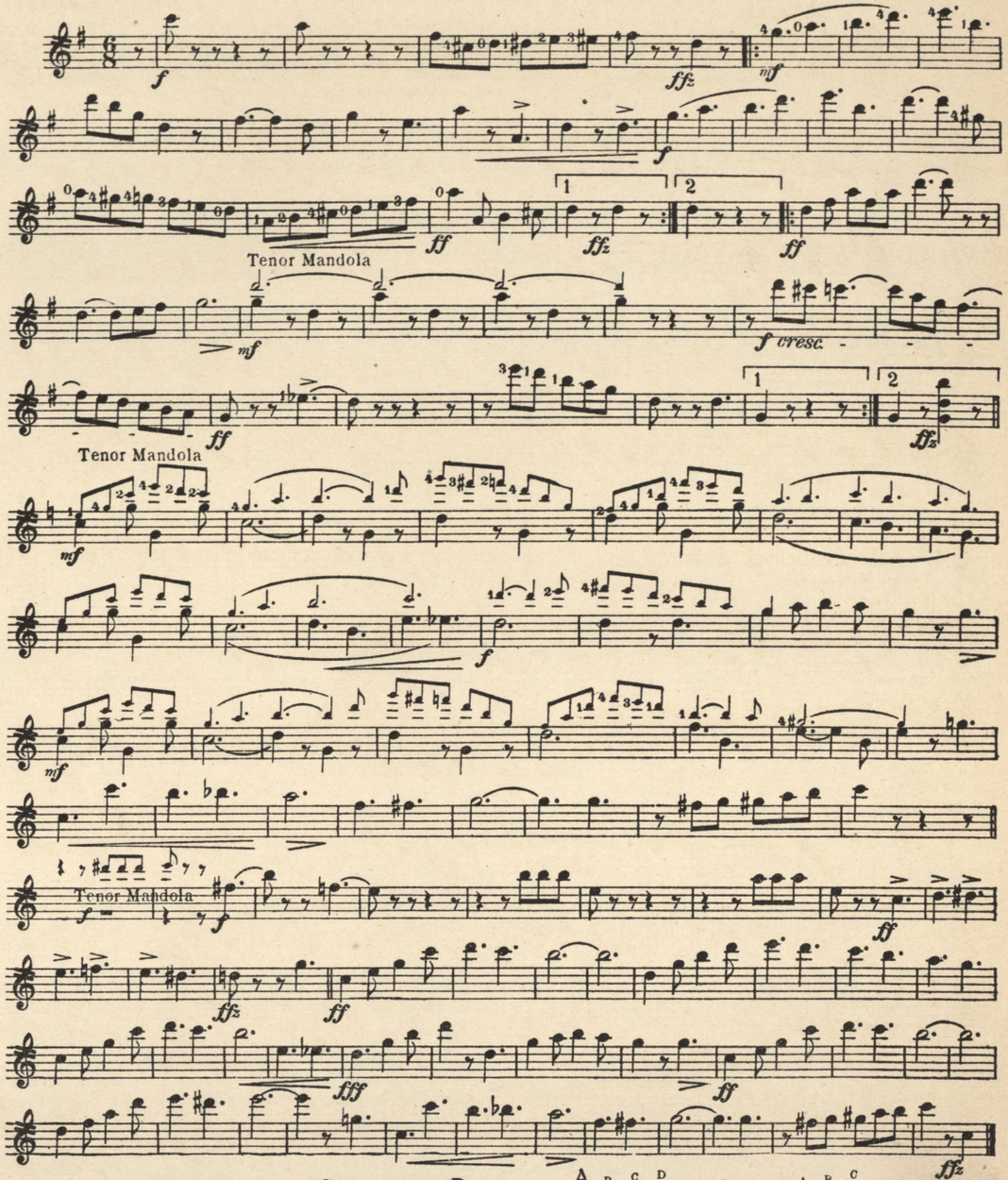


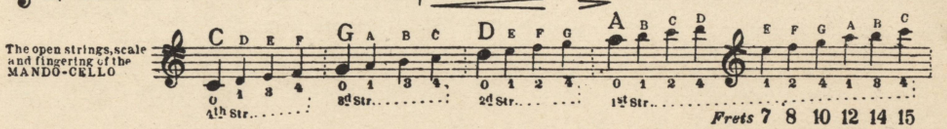
MANDO-CELLO
or VIOLONCELLO

Made in the U.S.A.

MARCH

J. SANTOS
Arr. by WALTER JACOBS

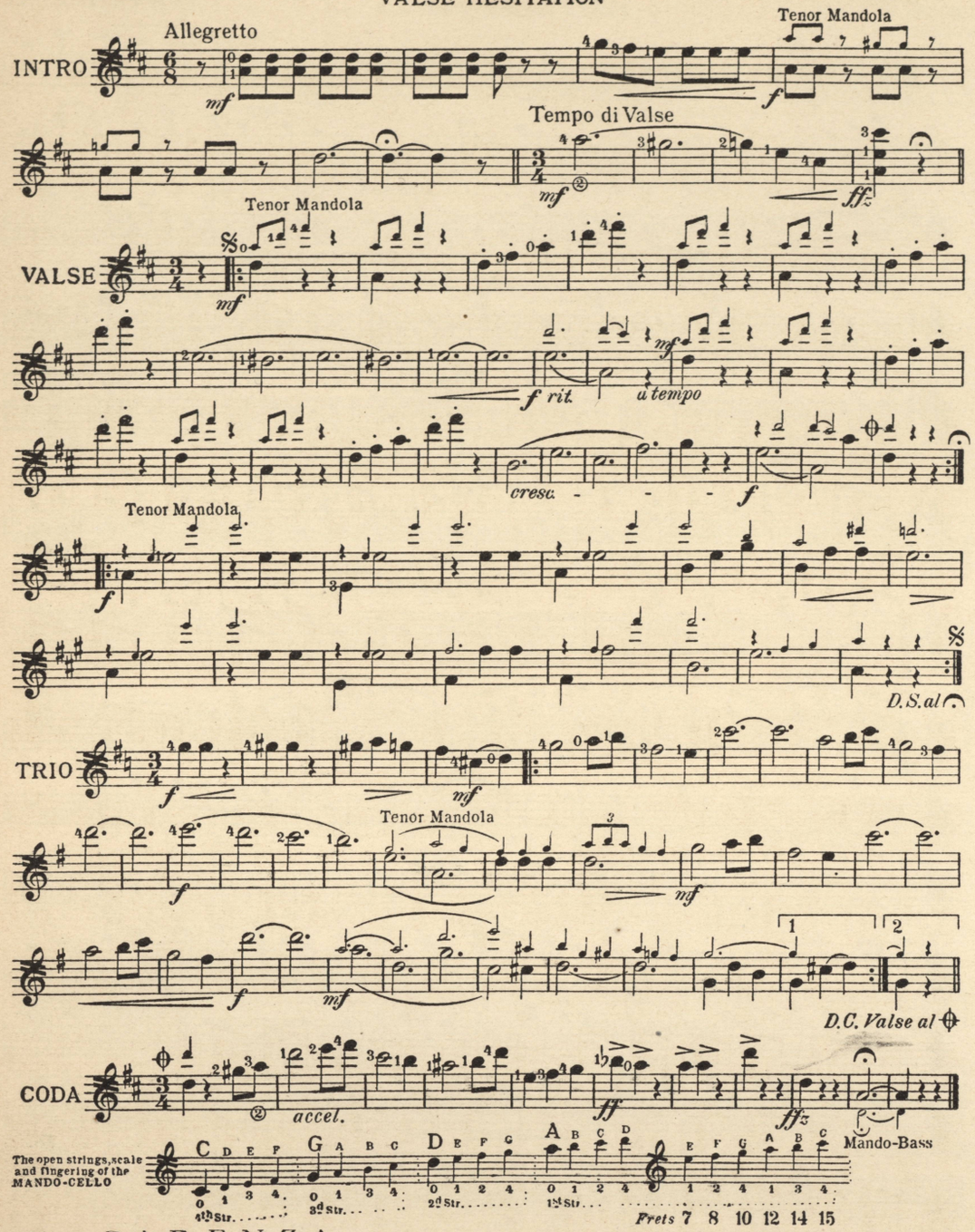




MANDO-CELLO
or VIOLONCELLO

Délectation
(DELIGHT)
VALSE HESITATION

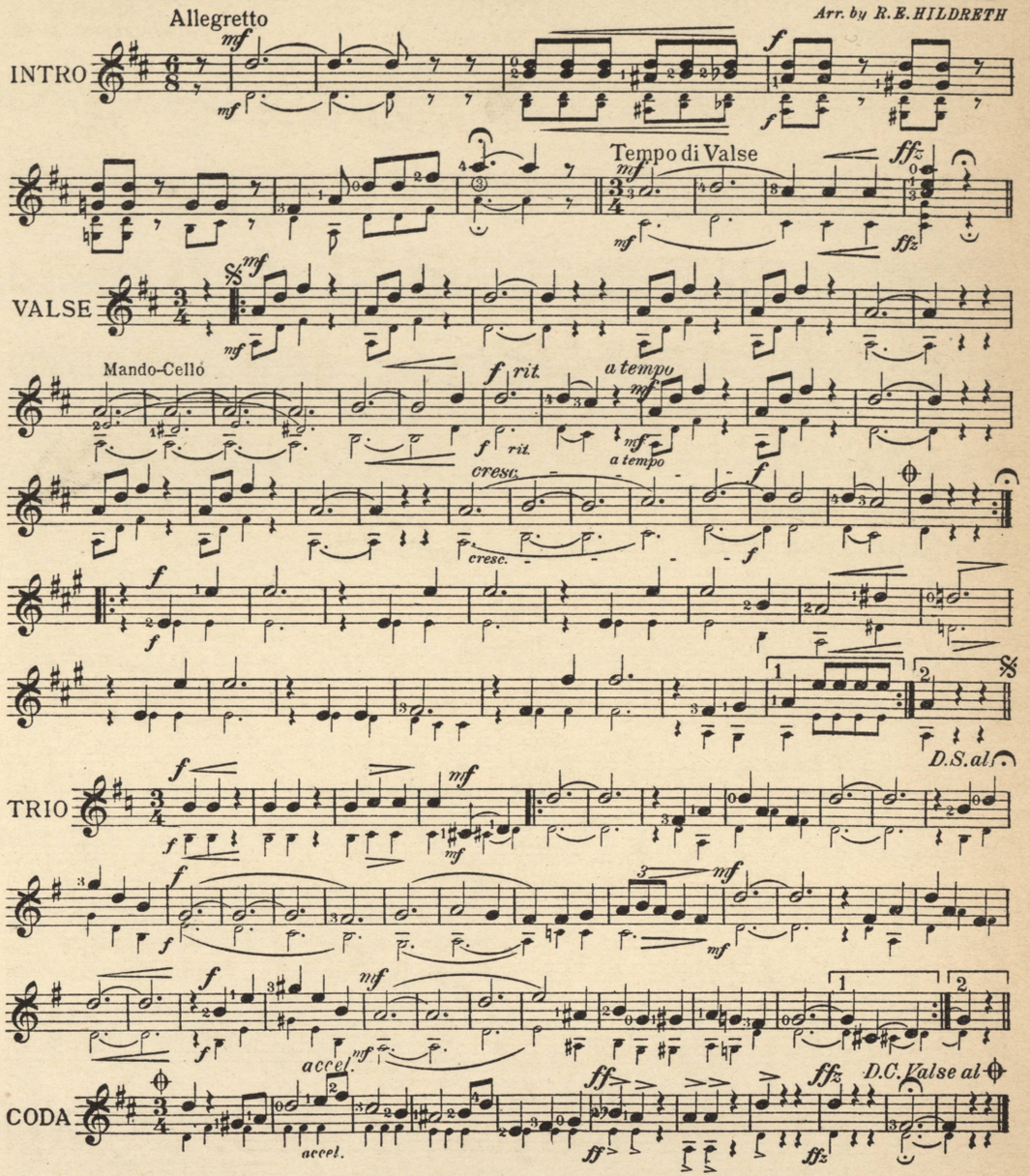
WALTER ROLFE
Arr. by R. E. HILDRETH



TENOR MANDOLA
or VIOLA
and 3d MANDOLIN
or 3d VIOLIN

Délectation
(DELIGHT).
VALSE HESITATION

WALTER ROLFE
Arr. by R. E. HILDRETH



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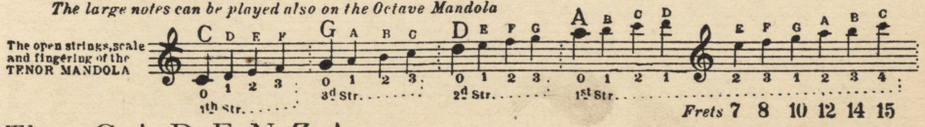
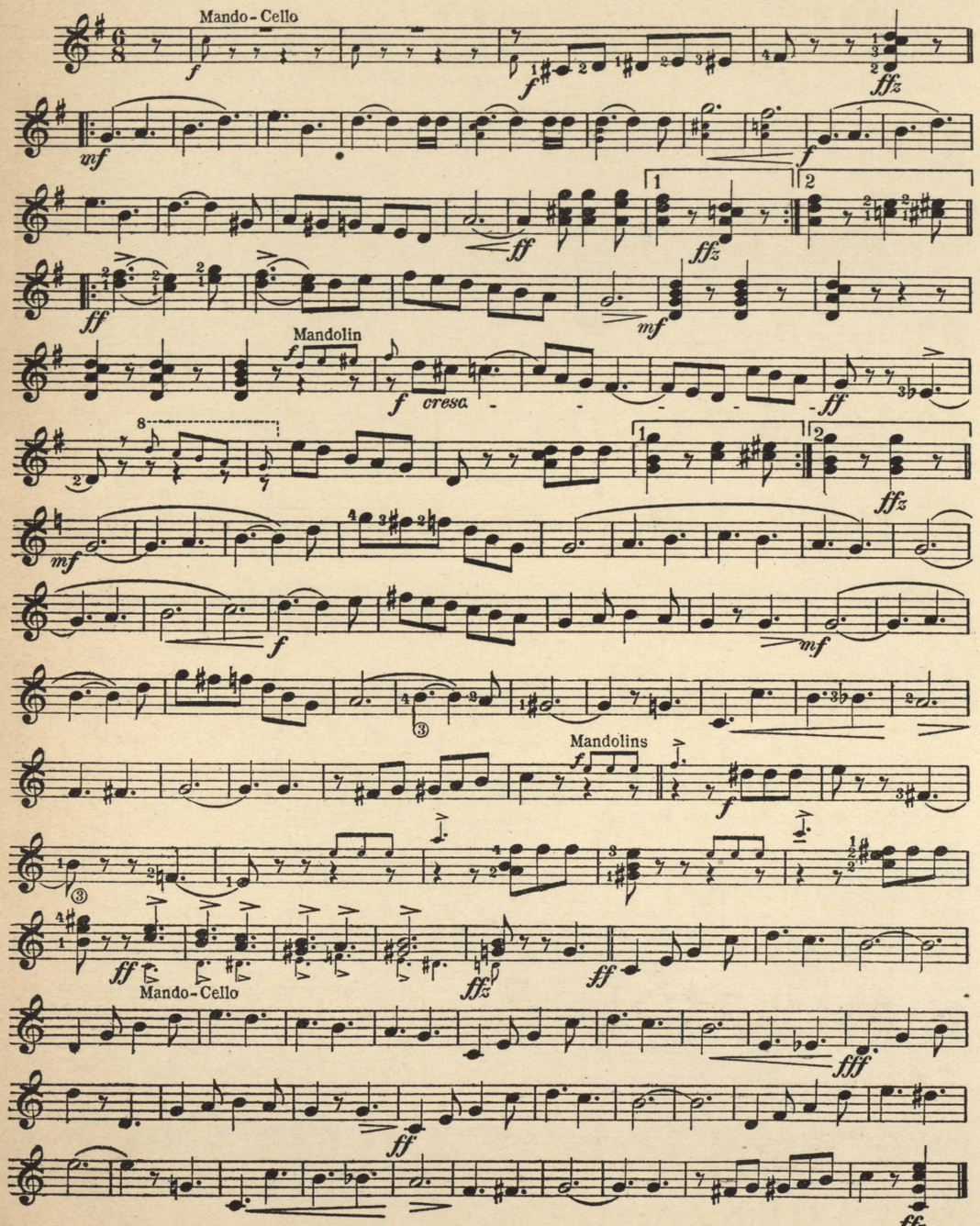


BANJO OBLIGATO
(Plectrum Style)
or SAXOPHONE in C

Made in the U.S.A.

MARCH

J. SANTOS
Arr. by WALTER JACOBS

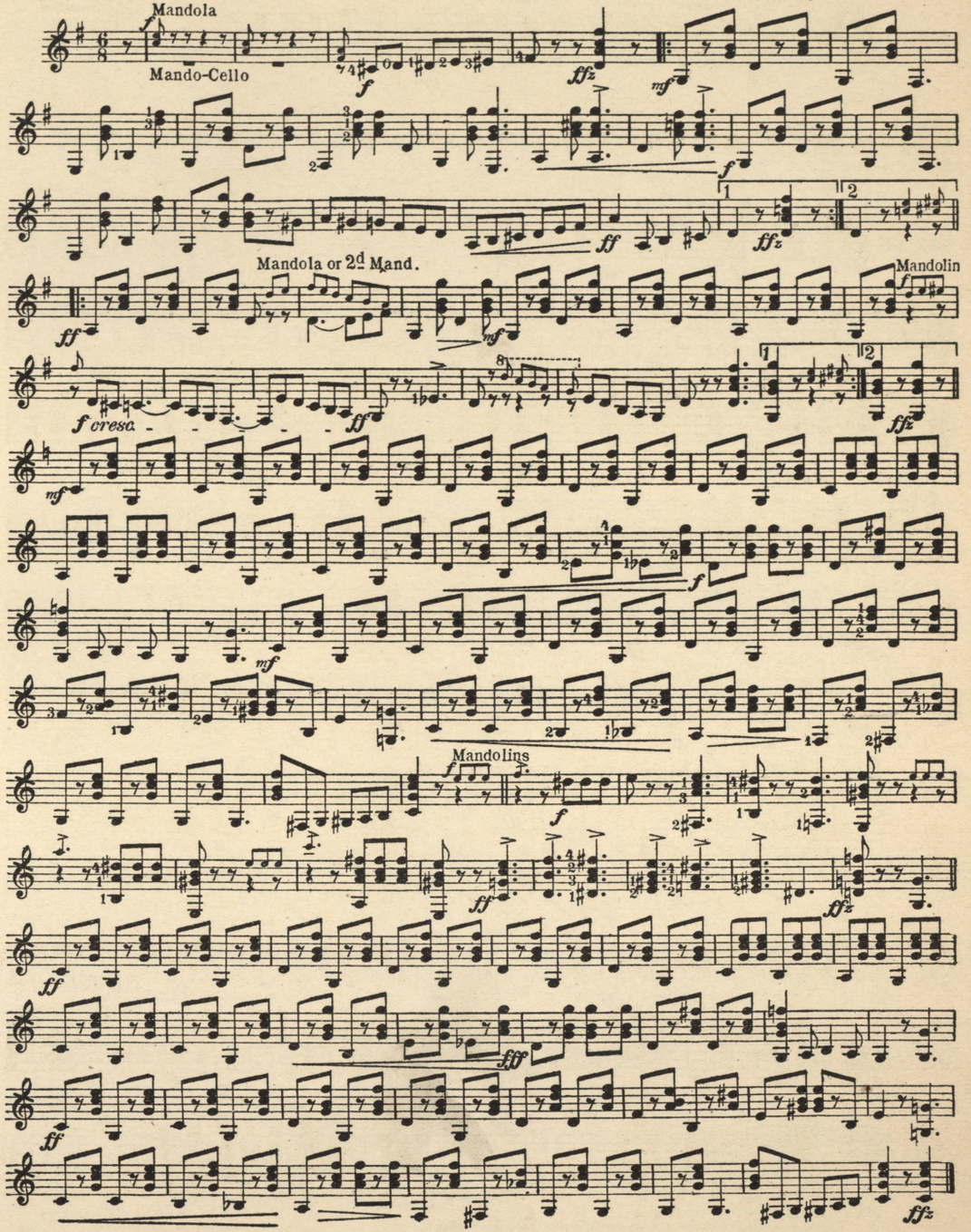


GUITAR ACC.
or PIANO *(Played 8va lower)*

Made in the U.S.A.

MARCH

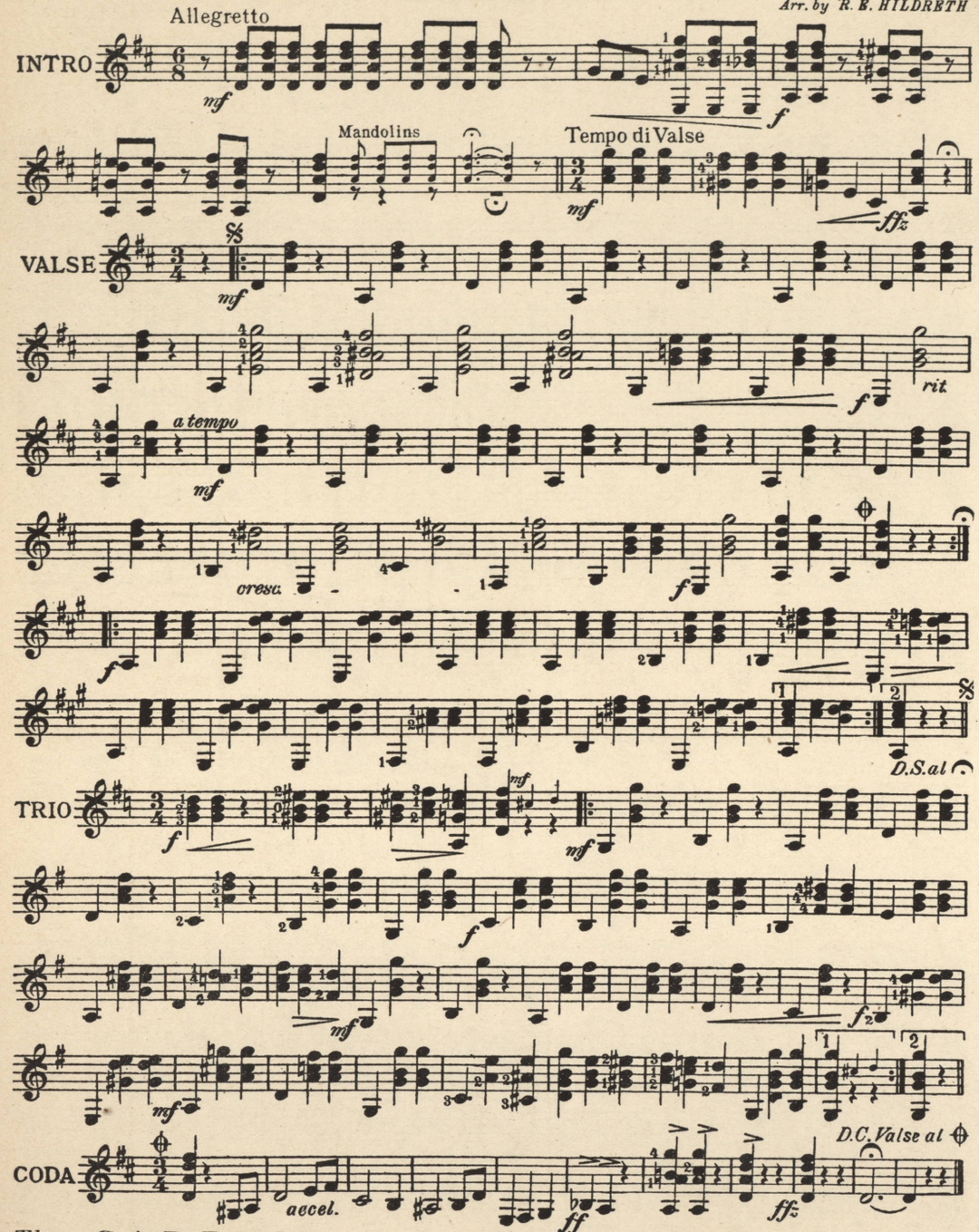
J. SANTOS
Arr. by WALTER JACOBS



GUITAR ACC.
or PIANO (*Played 8va lower*)

Délectation
(DELIGHT)
VALSE HESITATION

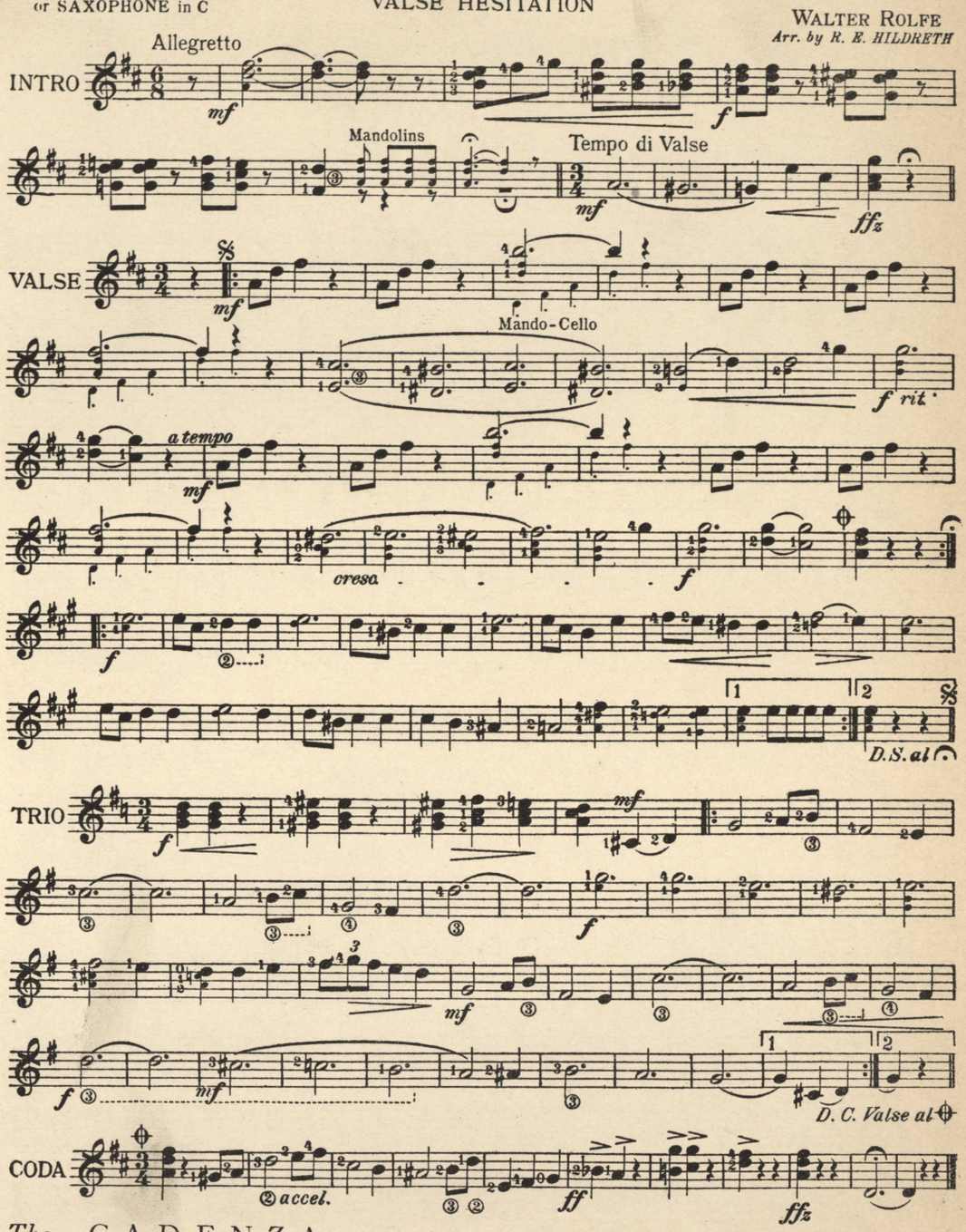
WALTER ROLFE
Arr. by R. E. HILDRETH



BANDO OBLIGATO
(Plectrum Style)
or SAXOPHONE in C

Délectation
(DELIGHT)
VALSE HESITATION

WALTER ROLFE
Arr. by R. E. HILDRETH



The CADENZA

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EDITORIAL

(*Continued from page* 16)

receive in the music-supplement of each month's issue not only a banjo and guitar solo as before, but *two* complete mandolin orchestrations, *as against one heretofore, and at a less price.*

He also is equally sure that pianists—whether in the home, at the dance or for the photo-play, and who now enter into the proposition—will appreciate the fact that they now have access to two new piano solos every month, which will keep them in additional touch with modern, up-to-date and attractive musical numbers for the dance, the picture-house or home entertainment. Also that they may possibly gain new musical ideas for their respective vocations by reading the music of another field.

The intention of the publisher, Walter Jacobs, is to present a publication which shall accommodate professional and amateur musicians in two ways for good, and he sends forth this first issue in full confidence that it will at once meet a demand which has been long unfilled. There has been nothing taken from the old, while double has been added to the new and its music-potentiality perhaps has been tripled, if not quadrupled.

We note that some of the other-side notationists are again agitating the question of diverse notation as against the new Universal, and wonder at the cause. We wonder if it is because the demand for the new has been increased by one or two calls, perhaps by one or two hundred, or, possibly by one or two thousand.

A GREAT GRANDFATHER ORGAN

(*Continued frompage* 7)

"The tuning, which is the most delicate job of all, almost invariably requires at least two weeks. This work must be done when the building is at an even temperature of about 70 degrees, as the variation of even one degree will throw many of the pipes out of tune."

Probably there is not one reader of The Cadenza who does not know, or has not heard of the great music firm of Lyon and Healy, in Chicago. Yet we doubt there are many (outside the city itself) who ever have seen the new mammoth plant of this concern, equipped with every modern business convenience and up-to-date appliance, and pictured above. A handsome building for a solid concern and model business house.

URBAN AND KINEMACOLOR

(*Continued from page* 15)

"I said to him: 'Now, Smith, you are making a mistake to sell; there is a great future in Kinemacolor,' but he laughed 'Ha, ha,' and was bally well willing that I should learn a lesson at his figure, inasmuch as I was so obstinate and headstrong.

"'Well, then, Smith,' I said to him, 'if you do sell out to me, don't come and whine when you find you made the greatest mistake of your life.' He 'ha-ha'-ed again a couple of times and took the money.

"But you ought to see Smith now! He comes around and says: 'Why, damn it, all! You are making millions where I am making only thousands.' But I say to him: 'Whose fault is it?'"

YOU CAN'T AFFORD TO PASS UNREAD

A MESSAGE OF MOMENT
(Page 11)

PREMIUM OFFER
(Page 16)

THE AMERICAN GUILD of BANJOISTS, MANDOLINISTS and GUITARISTS

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New York City Chapter No. 2

New York City Chapter No. 2, American Guild B. M. G., held its organization meeting on Friday evening, December 4th. Following is the official account from Mr. Wm. B. Evans, Chapter Secretary-Treasurer.

About twenty-five people were present and not a single soul left till two in the morning, which presupposes a magnetic attraction. The magnet in this case was a combination of the best among many good things; music in solo and ensemble, well selected numbers and splendidly rendered, mirth, dancing, speech-making, picture-taking and eating—the very best among many good things.

The following officers were unanimously elected. President, Mr. Lewis Wallace, Jr.; Chapter Secretary and Treasurer, Mr. Wm. B. Evans; Asst. Treasurer, Miss Bertha Evans; Director, Mr. Wm. B. Evans; Asst. Director, Mr. Arthur Wenzig; Reception Committee, Mrs. H. E. Watkins, Miss Lillian Collins, Miss Ada Lusignan, Miss Bertha Evans and Miss Gerlach.

After the installation of officers, Guild-President D. E. Hartnett delivered an appropriate address. Following a brief introduction of genuine "Hartnettisms," the speaker quoted liberally from the scholarly address made to Jackson Chapter No. 1 of Jackson, Mich., by Mr. L. A. Williams upon the occasion of that Chapter's second meeting, and which appeared in full in the November (1914) issue of THE CADENZA. The many telling points of Mr. Williams' address so peculiarly fitted the present occasion that loud applause followed their recital, and warm, hearty approval was accorded Mr. Hartnett's speech at its termination.

President Hartnett did a lot of lobbying and made many frantic attempts throughout the evening to be placed upon the reception committee, and seemed bitterly disappointed that he did not secure an appointment. Here's the reason: Five charming ladies constituted the personnel of that committee—and his marriage vows not two months old!

Not the least interesting among the rapidly succeeding events of a night filled with interesting incidents was the appearance and holding forth of a character-artist photographer, who, among other things, put some irreparable dents in the English language. Quite naturally, being German, he seemed more interested in tunes than in taking pictures (in sounds rather than in sights), and found the Chapter and its music-charged atmosphere so inviting that he was loathe to leave. Excited by a "Katishish" outbreak, he said, "I spoke four langvitches—German, French, English—und I talk through my noze, but I doant get vat you saaidit."

During the negotiation of the "spread"—which was of the quality called "fit for the gods"—and in which all took an *absorbing* interest, the members of the "Amorita Club,"

represented by a fiendish but neutral German named Will Reyelt, put one over on "Katish" (President Hartnett) by presenting a most valuable and serviceable coffee percolator and tray to the recently benedictineized "Katish" and Mrs. Katish. The irrespressible Reyelt preceded the presentation with an ingeniously clever speech, in which some "Katish" characteristics (meritorious and otherwise—mostly otherwise) were enumerated to an accompaniment of appropriate titles from many popular instrumental compositions. For once the resourceful "Katish" was stumped, stopped and silenced, but recovered sufficiently to briefly express his deep appreciation. Mr. Reyelt's speech was as follows:

Amorita Reminiscences

Upon the occasion of the formation of Guild Chapter No. 2 and the reunion of the Amorita Orchestra, and dedicated to the "Union" of Mr. and Mrs. D. E. Hartnett.

You have heard much about the formation of Guild Chapters, and the great power for good they are destined to play in the advancement of our social and musical interests. In combination there is strength, and often—oh, so often—increased happiness, as abundantly exemplified here tonight. I shall refer to another combination, in which I feel sure we are all interested.

Less than a half-score years ago the Amorita Mandolin Orchestra was born—a bud of musical inspiration and aspiration—the success of which to this day was mainly due to the zealous work, co-operation and resourcefulness of its director—Mr. D. E. Hartnett, and hereinafter referred to as our pal "Katish," an affectionate appelation of "wop" origin which was wished on him by his many friends in the Adirondacks, and which, like Le Page's glue, has stuck to him ever since.

Like all young mandolin clubs, we began as a handful of tinkling melody-snatchers, playing or trying to play on old instruments, various in type, shape and tone. In our long association with "Katish" we have much for which to be thankful; with him we have spent "Life's Lighter Hours" and many a "Beautiful Night" in a sublime musical atmosphere.

The heavenly Art, sociability and outdoor life combine harmoniously, and we recall with keen delight many pleasant outdoor trips with our boon companion; the frequent week-end jaunts to his Mountainville camp where, in a bracing atmosphere scented with "New Mown Hay," we spent many "A Day in Arcadia." How we lauded his good fellowship as mid the "Frolic of the Flowers" and with a spirit of delightful "Indifference" to a complaining world we often gathered a "Bunch of Violets," "Forget-me-nots" and other fragrant offerings of provident nature—up there amid the beautiful Shaunagunk Mountains. And while the "Dance of the Wood Nymphs" in the olden days may have been more Terpsichoreanly graceful and élite, we are certain that our woodland prances and round-camp dances were far more enjoyable and recuperative.

Nor shall we ever forget the rollicking fun at night in that mountain-top paradise, and the many pranks and jokes played upon unsuspecting and wise. One healthy tenderfoot "came up for a night's rest," and found it to his interest and peace of mind to keep awake all night. Another had a pack of grunting porkers accidentally (?) greet him in the "wee sma' hours" of the morning. The finding of a "Lost Chord" in the Katish-made griddle cakes was a "standard" that never failed. Another was the twentieth century gravity test in Mailler's cherry grove, whereby "A Wild Cherry" pit—and many of 'em—were stopped by the *man below,* who got 'em in the neck. Those are indeed all "Sweet Visions" of golden memories.

Oh, that these joys would continue forever! and perhaps it might be so had not Dame Fortune taken a hand in the fun. All the while we had thought that our pal, "Katish" was inseparably wedded to his art. But NO! Cupid had been playing with his heart strings, as innocently and joyfully as we caress the strings of our instruments. Like a thunderbolt from a clear sky, or a "Meteor March-ing" through the lanes of the firmament, came the unexpected announcement that our pal had become a benedict. Surely "Love's Like a Star," and in this case love evidently had been shining for a long time. Yet, and doubtless through the application of the "Developer and Mute," he kept it silent all the while.

Little did we dream that "Katish" had been carrying on "Fairy Flirtations" and was silently pursuing the art of "Trading Smiles" with the idol of his heart. But we now know why he showed such animation when "Danse di Cupid" was on for duplication. We all agree that it's "The Sweetest Story Ever Told" —as particularly pleasing to our ears as the "Melody in F" on our instruments. Of course we cannot intrude on the time and attention of our pal "Katish" as we formerly did, but we can assure him that we shall always appreciate all that he has done in our behalf, and we can hope that the future may hold many more pleasant incidents, additionally graced by the presence of Mrs. "Katish."

In conclusion,—individually and collectively, —we all extend our sincere congratulations to you, old pal, and to your "Lady Dainty." We hope your wedded life will be full of love, health and happiness, and ask that you accept this little token of our appreciation and esteem, and drink of its contents with loving memories of our most enjoyable past.

Day and Date with a Little Data

If innovating is contagious, then now must be the time of contagion. Messrs. Pettine and Place definitely announce the date of the Fourteenth Annual Convention of the American Guild as commencing on May 23, 1915. This is indeed an innovation in the Convention calendar, but the Masters of Ceremonies offer the most reasonable of reasons for it. Teachers will be better able to leave their studios at that time; their pecuniary loss from postponed lessons will be lessened; the weather is almost certain to be more propitious than the month of tears, and a longer time will be afforded for preparation, orchestral rehearsals, *et cetera.*

There will be two orchestras for the Providence convention; one, a special orchestra of about fifty picked players, and the other a large ensemble of one hundred and fifty players. The picked orchestra will play from manuscript a new overture for mandolin orchestra (another innovation) which Mr. Pettine has *just completed.* This announcement should arouse a wide-spread interest, as the new overture will be the first original composition for a full plectrum orchestra. It is scored for the whole family of plectrum instruments, guitars, flute, oboe, clarinet, fagotte, two French horns and tympani. Yet another innovation will be a Suite composed for this Convention by Mr. Place. This also will be played by the picked orchestra.

Arrangements are practically completed for the engagement of Sig. Gregorio Scalzo of Pittsburgh, Pa. as the convention mandolin soloist.

A New Guild Official

Almost just before the time of going to press Secretary-Treasurer Walter Jacobs received a letter from Mr. Sidney N. Lagatree announcing his resignation from the very important office of Field-Secretary. Naturally there came a quick mental review of the "live-wires" in the Guild who might be possible candidates of succession, and Mr. C. V. Buttelman of Jackson, Mich., loomed large as the most logical successor to the office. The thought was father to the action, and Mr. Jacobs at once "got busy"—first learning by wire that Mr. Buttelman would accept, and then communicating with the immediately "get-at-able" members of the new Board of Directors. The result was unanimously in favor of Mr. Buttelman, and he will assume the office of Guild Field-Secretary on January 1st, 1915.

The office of Field-Secretary is not a sinecure by any manner of means, but one of unremitting labor, and requiring a man of broad perspicuity, clear foresight and much energy. Therefore in the thought and consequent selection of Mr. Buttelman there entered but one controlling factor—not what he *might* do, *but what he already had done in Guild Chapter work,* and THE CADENZA readers know what Mr. Buttelman has done. There is no dodging the fact that, in a new field of Guild activity and without established precedent as guide, he was the active dynamo who organized and successfully put into musical motion the first accredited Guild Chapter, thus paving the way for contagious example. Almost before the echoes of the last Convention had ceased, Mr. Buttelman had put his Chapter machinery in motion—had gathered a nucleus of 18 prospective members, effected a temporary organization as early as May 27th, and outlined complete plans for the permanent organization of the Chapter. Nothing was left undone in the executive and official work necessary to formation, active campaigning and the firm establishment of a live Chapter.

Merely to accentuate the already known executive ability of the new official and to illustrate his methodic and effective procedure in organizing a Chapter, even at the risk of reprinting old news, a brief *resumé* of the organizing of Jackson Chapter No. 1 perhaps will not be inept at this point:

"After a general discussion, whereby all present were enabled to secure ample knowledge of the project—the reason for and spirit of its existence, it was unanimously voted to proceed with the election of officers, and, in so far as possible, to perfect the permanent organization under the provisions of the Guild Constitution and By-Laws. The skeleton of a temporary governing document was drafted and adopted, the same to be displaced later by completed Articles, and as soon as such might be drafted in full conformity with the new instrument adopted by the parent body, copies of which were not then at hand.

"The Jackson Chapter will be governed in much the same manner, as the Guild body, the executive officers being a President, Vice-President and Secretary-Treasurer. Appointed by the President are two standing committees—membership and program-entertainment, and a refreshment committee which is changed monthly. The chairmen of these committees, together with the executive officers, form an Executive Board which is empowered to transact business and audit bills between monthly meetings, and also to care for any matters which may demand attention previous to a regular Chapter session.

"The annual dues are $2.00, payable quarterly in advance, with an initiation fee of $1.00 (entered into effect after the closing of the charter enrollment on July 3d), although a movement was tentatively started to raise the initiation fee to $1.50 and include a subscription to THE CADENZA with each membership. This will probably be acted upon before the local constitution and by-laws are officially adopted. Special assessments may be levied at any time by the Chapter, or by the Executive Board, in cases of sufficient urgency.

"The order of proceedings at the monthly meetings is as follows. 1. Business session (parliamentary procedure). 2. A short program. 3. Ensemble. 4. Social session. 5. Refreshments.

"Prospective new members must make application for membership to the Chapter through the Membership Committee personally, or through any other member. The application is then acted upon by the committee which reports to the Chapter, and if such report be favorable, the Chapter then votes election to membership. All players of the plectrum and allied instruments—from beginners to professionals—are eligible to membership under the stipulation of Guild body rulings."

Another most important characteristic of an efficient Field-Secretary is one which might be termed "pre-preparedness"—the faculty of not underestimating nor overlooking potent possibilities outside of the Chapter body itself, and keeping in close and active touch with all which may tend to increase and broaden the usefulness of the American Guild and its constituent Chapters. This has already proved to be part of the mental make-up of Mr. Buttelman, and exemplified by his far-seeing diplomacy in securing the co-operation of the Jackson Y. M. C. A. To again quote from the August (1914) issue of THE CADENZA:

"But most potent of all in this account—standing out above all reasons, examples and mere musical enthusiasm, and overshadowing the purely social and musical *pleasures*—are two points of the deepest significance—those of *recognition* and *relation*. A Guild function has been accorded the dignity of a fair press report, and full justice given to its intentions, efforts and actions, without any apparent begrudging of unpaid space. And far more reaching in importance than that, another Guild very much bigger and older than that of the B. M. G., and with a long and tried experience in sociological questions—the Y. M. C. A., looks upon the Guild Chapters, and therefore upon the Guild itself, *as a living factor for educational and social uplift*. This one point alone should be enough to fill every loyal Guilder with the determination to do. It should create an enthusiasm for his organization so tremendous in its effect and so volcanic in its action that it can no longer be contained within himself, but must erupt, overflow, and spread until Chapters are formed everywhere, and, backed by the influence of the Parent Guild, the trio instruments and their kindred are acknowledged and greeted as educational and uplifting forces in humanology, as well as powerful factors for musical and social pleasures."

Enough has been said to point out the personal characteristics, official responsibility and technical capacity demanded of the man who shall efficiently fill the office of Field-Secretary to the Guild, and more than enough to amply demonstrate the fact that Mr. C. V. Buttelman possesses all the requirements to the fullest degree. It is an axiom that "All things work together for good," and while we may regret the resignation of Mr. Lagatree, the regret is tempered by opportunity—the opportune chance of advancing an efficient man to the position in which he rightfully belongs by personal ability and power of ready adaptability to circumstances. Such a man is Mr. Buttelman, and THE CADENZA welcomes his appointment by the Board of Directors to the Field-Secretaryship and his ready acceptance of a trying and arduous office.

IMPORTANT NOTICE TO GUILD MEMBERS

YOUR ANNUAL DUES FOR 1915 which **include** the Official Organ, are payable on or before January 1, 1915, and amount to

$2.00 for the Professional Member
Canadian Professional Membership, $2.25
Foreign Professional Membership, $2.50

$1.50 for the Associate Member
Canadian Associate Membership, $1.75
Foreign Associate Membership, $2.00

$3.00 for the Trade Member

Prompt attention will materially assist and be appreciated by

Yours fraternally,
WALTER JACOBS,
Secretary-Treasurer.

COMMON SENSE IN TEACHING AND STUDY

By D. E. HARTNETT

METHOD NO. 4—A METHOD OF TEACHING WHEREIN THE TEACHER PLAYS OVER A TUNE FOR THE PUPIL WHEN ASSIGNING IT AS A LESSON

(*Concluded from the December issue*)

WHEN A MOLEHOLE BECOMES A MOUNTAIN

Method No. 4 makes mimics, and the mimic is a helpless learner, imitator, a dependent, an ape. He must content himself within the very narrow field of pleasure circumscribed by mimicry, yet one of the pet subtleties of mimicry is to deprive its victims of a knowledge of their sad plight. Who has not seen its premier victim (No. 1)—the ear-fiend, who by word and manner parades his ability to mimic and mutilate tunes as a wonderful "gift," "talent," etc.; and who, with "Blind Tom" tommy-rot, blatantly lauds a copy above an original? Incidentally, and to the credit and glory of woman, let it be said that *very few ear-fiends are found among the fair sex.*

Who has not seen its victim next in rank (No. 2)—the teacher who would escort you to the mouldy tombs of antiquity to hearken to the voices of a dead past, while searching for props to support and perpetuate a decaying structure doomed to fall; the teacher who "would die" defending misleading principles, and who doubtless will go to his grave ignorant of the fact that history will carve on his tombstone—"HE LIVED AND DIED DELUDED!"

In its truest sense, mimicry is "monkey business"—stupidity and imitation instead of reason and origination, and with fiendish cruelty it enslaves its followers, compelling them to adopt and defend fallacious theories and dangerous customs. The situation, to say the least, is puzzling and pitiful, yet this widespread delusion might be attributed to the fact that we often fight to the last ditch for something which will yield only a modicum of comfort and happiness, when, by employing some other means, remuneration and reward would be multiplied ten-fold. A child's heaven is peopled with dolls—dolls only, and many an adult never gets beyond the doll stage of enjoyment and achievement. It is the difference between Mr. Gush and Mr. Prim; the first is satisfied with a peanut *shell,* while the second will accept nothing short of the *nut,* and I hasten to state that the "shell" variety are found in about equal numbers among the cultivated and cultivable.

In this connection, one of the most pitiable incidents in the writer's kaleidoscopic experience as a music teacher—an incident, too, which occurs quite frequently—is that presented by the intellectual scholar who, disregarding advice for which he has sought and paid, spends four or more hours in aimless study, and to no further purpose than to mutilate a tune upon review; a tune that easily could be solved and rendered faultless within one hour's proper study—even by the student with comparative small intellect. A big mind seemingly abhors harness and restraint, and in solving technic too often draws upon the past, employing inherent fallacies that lead to

a *molehill* of compensation, while the little mind more often inclined to follow instructions implicitly, achieves a *mountain* of remuneration. *The big mind gets only the shell, while the little one enjoys the nut.*

The next thing to the full-fledged ear-fiend is a Method No. 4 student who is sadly deluded into thinking that, because he is studying (?) with a teacher who follows an old and established method, and because he buys music and books, he is playing by note. *Yet he constantly aims at, and attains nothing higher than reproducing through mimicry the impressions of each tune as inscribed upon his mental film by his teacher.*

More than any other method is "No. 4" to blame for the prevalence of the ear-fiend, for it deludes and lures more teachers and students into "simianism" than all the other methods combined. A surprisingly large percentage of its students finish in the tune-mimicking class, because the subtle nature of the method is such that not only leads the student to mimic every tune that strikes his fancy, but compels him to believe that he is doing right in following such a course. He ceases to buy music, depending upon his "ear" in picking up familiar melodies—a custom which not only perpetrates and perpetuates wholesale tune mutilation, but jeopardizes the legitimate business interests of the music publisher by robbing him of legitimate sales. No wonder that clubs and orchestras suffer from a dearth of sight-reading members.

BY HEARSAY—THE MIMIC

William (who has been persuaded to contribute to the annual concert): "Can ee tinkle 'Varmer's Boy,' miss?"

Squire's daughter (who is seated at the piano): "Have you brought your music?"

William: Music! I doan sing by music; I sings by hearsay."—*Punch.*

Obviously William is a victim of a Method No. 4 vocal teacher.

It is a mark of intellectual vigor and growth to be able to break away from a method which assumes that students, as infants relying upon others for food, must be tune-fed, and in the hope that through such a process they ultimately will be able to stand alone—become sight-readers and reach musical independence through mimicry! In other words, if you wish to go west—turn east; if you would lift your body—pull at your shoe straps. This method—erroneous in principle, beyond comprehension, disastrous in application, deceptive in effect and impossible of accomplishment, subtly crushes out independence by employing the one device that suppresses self-achievement—*the familiar tune.*

Consciousness of a tune automatically arouses emotion and pre-occupies attention with effect, which proves detrimental, if not fatal, to the solution of technic. Furthermore, to know a result in advance removes that interest-inciting quality of elusiveness which accompanies and rewards self-effort. In its place it substitutes drudgery, and kills the delightful and compensating surprise which crowns independent action. Would you enjoy fishing if someone hooked all your fish and showed 'em to you, size and kind in advance? The familiar tune, because familiar, lacks the wild charm always associated with the solving of one not known, while in appropriation it never yields that indescribable thrill which rewards the silent-solving of a tune never heard before.

Indeed, Method No. 4 might be said to represent an inverted pyramid (upside down), in that it reverses the logical order of solving tune by proceeding from effect to cause, from tune to technic—an even worse procedure than trying to sow and reap at the same time, and a ridiculous situation which catches many teachers of the twentieth century red-handed, complacently indulging in an error-soaked, unscientific, past-ridden mimic-making method of teaching music. If independence, individuality and originality are to be encouraged, the student must do things himself—not by halves, but by "wholes." Deprived of such opportunity not only is the student wronged, but the varied interests which justly depend upon him for support also suffer.

Any teacher who is aware of the destructive principles involved in Method No. 4, and who, unless the student is an advanced sight-reader, deliberately assigns a familiar tune as a lesson; or that teacher who plays over a tune for the student when assigning it as a lesson, is a menace to the field of music, and this field will never begin to reap its fullest harvest of reward until the sowing of mimicry is stopped and the mimic-making custom is forever uprooted. All interests will be served best only when the blighting influence of dependence gives way to the greatest of all achievements—individual independence.

To the degree in which the student is unjustly deprived of the power of independence, to just that extent is an injustice done to every branch of the music field. It is wrong to teach a *subjective* process which prohibits a student from enjoying *all* the pleasure that each tune yields; from cultivating a higher taste for art, and from independently reproducing the musical literature of the world, when by virtue of even an ordinary education practically every child above the age of ten years possesses sufficient knowledge to self-solve technic, and to self-impress tune without mutilation upon the mental film. Were our public school examinations to be governed by the same destructive principles which dominate Method No. 4—giving the student the whole (result) before he has knowledge of the parts (causes), and then asking him to solve technical problems with attention distracted and emotion aroused—*it would demoralize education.*

Any student desiring to safeguard his musical future and, with the least effort, clear the road to achievement of unnecessary obstacles should cover both ears with his hands the next time his teacher offers to play over a tune for him when assigning it as a lesson. He should politely, but firmly, demand the opportunity, benefit and pleasure of self-solving technic, and the right to self-inscribe the impressions of that tune upon his own mental film.

All arrangements carefully cued and therefore effective in both small and large combinations

Jacobs' No. 1
FOLIO OF WALTZES
for
Orchestra
and
Mandolin Orchestra

Contents

1. PERFUME OF THE VIOLET. Waltz ..... Walter Rolfe
2. EL TORERO. Waltz ..... R. E. Hildreth
3. A NIGHT IN JUNE. Waltz ..... Arthur C. Morse
4. WINTER SCENES. Waltz ..... Whidden and Conrad
5. SPYING CUPID. Waltz ..... Walter Rolfe
6. FAIR CONFIDANTES. Waltz ..... E. Louise McVeigh
7. FLEUR D'AMOUR. Hesitation Waltz ..... George L. Cobb
8. ASPHODEL. Waltz ..... R. E. Hildreth
9. PANSIES FOR THOUGHT. Waltz ..... Lou Blyn
10. DREAM KISSES. Waltz ..... Walter Rolfe
11. UNDER THE SPELL. Waltz ..... Thos. S. Allen
12. RAMBLING ROSES. Waltz ..... Arthur C. Morse

NOTE:—All the above numbers are also published separately for both Orchestra and Mandolin Orchestra

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Orchestra				*Mandolin Orchestra*	
1st Violin	.25	Oboe	.25	1st Mandolin	.35
2nd Violin	.25	Bassoon	.25	2nd Mandolin	.35
Viola	.25	1st Cornet	.25	3rd Mandolin	.35
'Cello	.25	2nd Cornet	.25	Tenor Mandola (Universal Notation)	.35
Bass	.25	Horns (1st and 2nd)	.25	Mando-Cello (Universal Notation)	.35
Flute	.25	Trombone	.25	Mando-Bass (Universal Notation)	.35
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Full Orchestra and Piano	3.50				

There is a separate book for each of the above instruments containing the entire 12 numbers
All the books are playable in combination where 1st Violin or 1st Mandolin is used

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WALTER JACOBS - BOSTON, MASS.

This concludes the treatment of Method No. 4, and all that has been written about this self-destroying Method, in this and previous articles, is neither a recital of idle fancies nor speculation upon doubtful theories, but is the result of direct personal knowledge, and gained from teaching the principles (!) of this Method for approximately ten years.

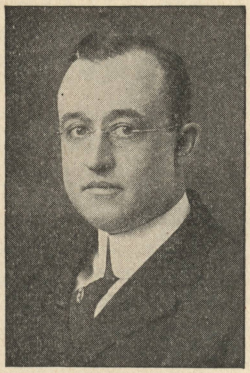
Method No. 5—A Method of teaching wherein the teacher plays over a tune *with* the pupil when assigning it as a lesson—will be treated in a series of articles beginning with the February, 1915, issue of THE CADENZA.

HAPPY NEW YEAR!

Prof. J. W. McLouth of Grand Rapids, Mich., whose studio was burned on September 27th last, with a total loss of $500 and a partial loss on instruments and music badly damaged by water and fire, has emulated the phoenix and is again on his feet with business more brisk than ever.

Mr. Robert S. Russell, a professional concert banjoist, whose splendid work is perhaps better known throughout the southern cities than in the northern, is now located at Los Angeles, where he has organized a banjo, mandolin and guitar club. One of Mr. Russell's most pleasing concert features is a demonstration of "the evolution of the banjo." In this number, and beginning with the "old-time banjo picker," he carries his audience through the evolution of the banjo and banjo playing, displaying many varieties of instruments and playing, from the plink-plank-plunk style up to the most difficult classical selections rendered on a perfected modern banjo.

THE BANJOIST



Conducted by

W. M. RICE

TEACHER AND COACH
of the
Harvard University Banjo and Mandolin Club, Several "Prep" School Clubs, etc.

Sandpaper Accompaniments

Some time ago the writer had the pleasure of listening to the playing of a well organized plectrum-banjo orchestra that was furnishing music for dancing. So far as playing, "pep" and precision were concerned, there was left nothing to be desired in the music, but underneath the musical sounds there was a constant noise of scratching distinctly audible, and caused by the friction of the little fingers resting upon and rubbing against the banjo heads —not much perhaps as a unit, but a great deal in the aggregate.

Like the mandolinists, most arch-wrist plectrum-banjo players require some sort of a support for the right hand in order to produce a smooth tremolo, and this is gained by allowing the little finger of the right hand to rest upon the banjo head and glide back and forth as the hand of the player moves. This is harmless enough in itself, but as the average banjo head has a more or less rough surface, there is bound to result a foreign and disagreeable noise produced by the action of the little finger.

A suggestion would be that an ingenious person of an inventive nature give us some sort of a guard attachment with a smooth surface, and so constructed as to fit closely to and cover the right-hand side of the banjo head. While this might not add to the appearance of the instrument, it at least would do away with the sandpaper accompaniment now so frequently heard when the banjo is played with the plectrum.

Tuition in Banjo Technic

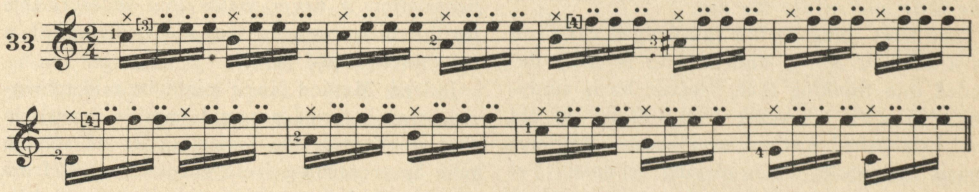
This month's installment of Tuition in Banjo Technic deals with right-hand alternate fingering, as used when the melody is confined to one string, with the repeated notes occurring on other strings. The notation of the exercises purposely has been made simple, in order that the student may devote the whole attention to the right-hand fingers. The indicated fingering should be studied carefully and followed closely. Each exercise is to be played slowly at first, until equal tones can be produced while alternating, then speed should gradually be increased until the student is able to play at a fast tempo. If alternate fingering on repeated notes be thoroughly understood and absolutely mastered *now,* it will very much simplify the study of scales which is to appear shortly.

TUITION IN BANJO TECHNIC

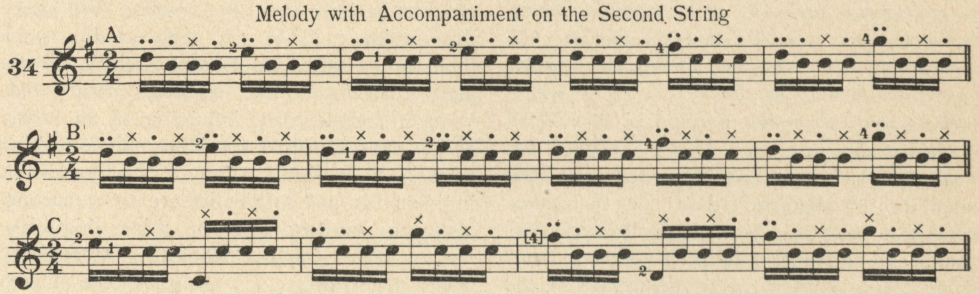
EXERCISES WITH REPEATED-NOTE ACCOMPANIMENT

W. M. RICE

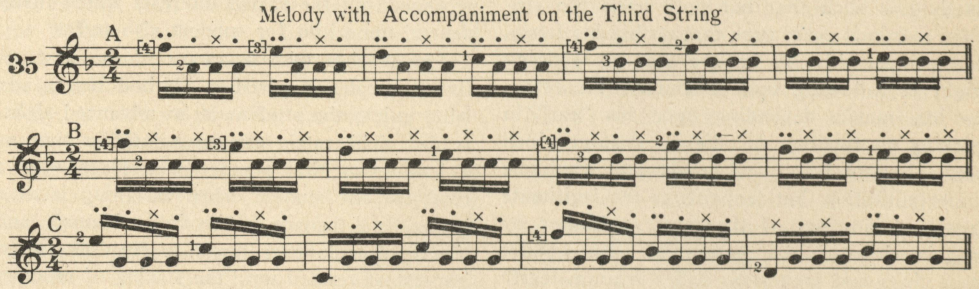
Melody with Accompaniment on the First String



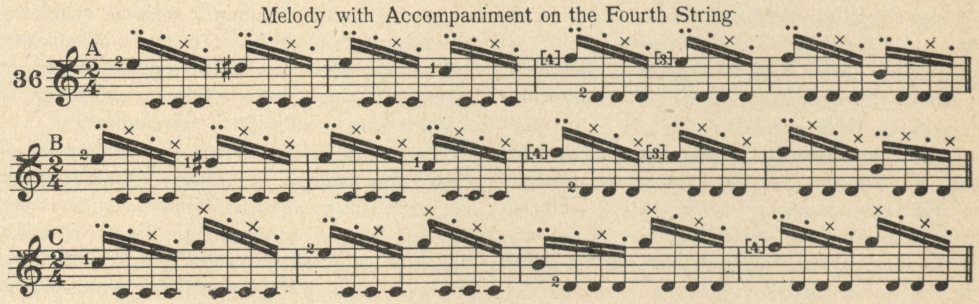
Melody with Accompaniment on the Second String



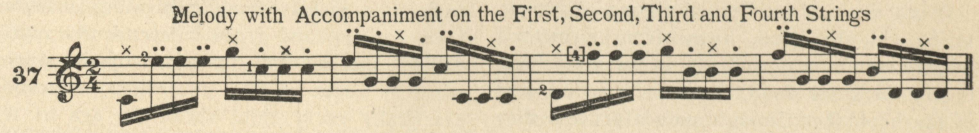
Melody with Accompaniment on the Third String



Melody with Accompaniment on the Fourth String



Melody with Accompaniment on the First, Second, Third and Fourth Strings



Study No. 33 is an exercise carrying the melody on the second, third and fourth strings, with the repeated note accompaniment on the first string. All melody notes are to be struck with the thumb. Use alternate fingering on the repeated notes, beginning with the second finger.

Study No. 34. Exercise A. An exercise showing the melody on the first string, with the repeated note accompaniment on the second string. Use the second finger in playing all melody notes. For the repeated notes on the second string use alternate fingering, beginning with the first finger. In the fourth measure the G is fingered to be played closed, making the right-hand fingering uniform throughout the exercise, although it can be played on the open fifth string.

Exercise B. The notation of this exercise is exactly the same as that of the previous one, but the right-hand fingering has been reversed. This has been done to give the student some practice in first striking the second string with the thumb, and then using the first finger as the alternate. In this particular exercise the notes progress in such manner that the change in fingering does not make much difference, yet in the fourth measure there is no alternative but to play the G on the first string closed.

Exercise C. An exercise intended to show why the alternate fingering, as shown in Exercise A, is preferable to that of Exercise B. Here the melody occurs on the first, fourth

BANJO MUSIC IN C NOTATION SEE THIS C LIST WATCH IT GROW

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			Banjo Solo	Banjo Duet	Guitar Acc.	Piano Acc.
1.	**Ah Sin.** Eccentric Two-Step Novelty	*Rolfe*	.40	..	.10	.20
2.	**Airy Fairy.** Schottische	*Weidt*	.30	.30	.10	.20
3.	**Baboon Bounce, The.** A Rag-Step Intermezzo	*Cobb*	.40	..	.10	.20
4.	**Boston Yodle, The.** Dance a la Fandango	*Weidt*	.50	.50	.10	.20
5.	**Butterscotch.** Characteristic March	*Weidt*	.30	..	.10	.20
6.	**Camilla.** Chilian Dance	*Bone*	.30	..	.10	.20
7.	**Caper Sauce Rag.** A Musical Condiment	*Griffin*	.40	..	..	..
8.	**Chain of Daisies.** Waltz	*Weidt*	.40	..	.10	.20
9.	**Chicken Reel.** Two-Step and Buck Dance	*Daly*	.30	..	.10	.20
10.	**Chiming Bells.** Waltz	*Lansing*	.30	..	..	..
11.	**Cloud-Chief.** Two-Step Intermezzo	*Philie*	.40	..	.10	.20
12.	**Colored Guards, The.** Characteristic March	*Weidt*	.30	.30	.10	.20
13.	**Commander, The.** March and Two-Step	*Hall*	.40	..	.10	.20
14.	**Cowboy Capers.** Characteristic March	*Allen*	.40	..	.10	.20
15.	**Cupid's Victory.** Waltz	*Weidt*	.30	.30	.10	.20
16.	**Dance of the Clowns** (Marceline)	*Trinkaus*	.40	..	.10	.20
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18.	**Dance of the Moths.** Caprice	*Weidt*	.30	.10	..	.20
19.	**Darkey's Dream, The.** Char. Barn Dance	*Lansing*	.30	..	.10	.20
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22.	**Dushka.** Russian Dance	*Lansing*	.30	.30	.10	.20
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29.	**Four Little Pipers.** Schottische	*O'Connor*	.40	..	.10	.20
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45.	**May Belle.** Schottische	*Weidt*	.30	.30	.10	.20
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56.	**Phantom Bells.** Gavotte	*Weidt*	.40	..	..	..
57.	**Polonaise Le Grand**	*Griffin*	.50	..	..	..
58.	**Pranks of the Pixies.** Caprice	*Lansing*	.30	..	..	..
59.	**Rag Tag.** March and Two-Step	*Weidt*	.40	..	.10	.20
60.	**Raiders, The.** Galop	*Weidt*	.30	.30	.10	.20
61.	**Rambling Roses.** Waltz	*Morse*	.40	..	.10	.20
62.	**Red Rover, The.** March	*Weidt*	.30	.30	.10	.20
63.	**Rye Reel.** Two-Step (A Little Scotch)	*Lansing*	.40	..	.10	.20
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67.	**Speedway, The.** Galop	*Weidt*	.40	..	.10	.20
68.	**Spitfire, The.** Polka di Concert	*Griffin*	.40	..	..	..
69.	**Starry Jack, The.** March and Two-Step	*Hildreth*	.30	..	.10	.20
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71.	**Sweet Corn.** Characteristic March	*Weidt*	.40	..	.10	.20
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and fifth strings, with the repeated note accompaniment on the second string. The melody notes on the first string should be picked with the second finger, while notes occurring on the fourth and fifth strings should be struck with the thumb. As the first finger is the only free one, it should be used to pick the first of the repeated notes, leaving the thumb to be used as the alternate.

Study No. 35, Exercise A. An exercise showing the melody on the first and second strings, with the repeated note accompaniment on the third string. Use the second finger in picking all melody notes on the first string, also for the C on the second string, which occurs on the third beat of the second and fourth measures. The second finger should be used sparingly on the second string, yet in cases of this kind it is necessary. Use alternate fingering on the repeated notes on the third string, beginning with the first finger.

Exercise B. The progression of notes in this exercise are exactly the same as in the previous one, with the alternate fingering reversed. The C in the second and fourth measures is marked to be played with the first finger, yet the second finger could play this note.

Exercise C. In this exercise the melody occurs on the first, second and fourth strings, with the accompaniment on the third string. In alternating, the player has no choice, but must play the first of the repeated notes with the first finger. This is because of the note on the fourth string, which occurs on the first beat of the second and fourth measures. The second finger should be used on all melody notes on the first and second strings.

Study No. 36, Exercise A. An exercise showing the melody on the first and second strings, with the repeated note accompaniment on the fourth string. Use the second finger in playing all melody notes. Alternate fingering is to be used on the fourth string, beginning with the first finger.

Exercise B. An exercise identical with A, with the alternate fingering reversed. The first of the repeated notes should be struck with the thumb. The note on the third beat of the second and fourth measures is indicated to be picked by the second finger, yet while the first finger may be used, the second is preferable.

Exercise C. An exercise with the melody occurring on the first, second and fifth strings. The occasional G on the fifth string, and struck with the thumb, makes it necessary to pick the first of the repeated notes with the first finger. Use the second finger on all melody notes on the first and second strings..

Study No. 37. A study showing the accompaniment on the first four strings. Pick the first of the repeated notes on the first string with the second finger. On the second, third and fourth strings, begin the picking with the first finger. Throughout the exercises a good tone is to be produced before attempting to accelerate the tempo.

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Interpretation

To interpret a musical composition, practically means to translate it from notes into tones, and so intelligently and logically that the listener shall hear and comprehend the tone-picture intended by the composer. A true interpretation, therefore, is one which adheres strictly to the composer's thought and idea as indicated by his marks of expression, and although a piece may be interpreted somewhat differently in certain places by different players, yet, as a whole, the tone-picture should always remain the same.

Marches and ordinary dance music have no subtle and deep poetical thoughts which the performer is supposed to convey, therefore there is practically nothing to interpret and the player has to contend only with metrical division and tempo, as the two most important factors in the proper reading and rendering of music of this sort. Music of this class can be enjoyed by anybody at first hearing, even when not artistically played, but the higher class—from an idealized dance to a sonata—will fall short of its meaning and the composer's intent, unless the performer gives the right interpretation.

It is, then, of prime importance to the musician to be able to interpret a piece of music correctly, and the mastery of proper interpretation means a full knowledge and understanding of the different forms of musical composition as well as being thoroughly conversant with the different methods of musical expression. The most important medium of interpretation is phrasing, which stands to music in exactly the same relation that it does to literature. Therefore it must be well done, if the piece is to be made intelligible and the rendition enjoyable. Badly done, any composition will sound absurd or obscure.

Music—"the language of the soul"—cannot, of course, give out specific facts, but as the language of a higher plane it allows the taking of more liberties than does ordinary literature, although one must never allow *liberty* to grow into inartistic *license*. Clean cut and artistic phrasing must be the rigid rule if the composer's thoughts are to be clearly and masterly interpreted.

I would recommend that all mandolin students should make a careful study of phrasing, by marking with some sign the beginning and ending of every phrase and of every rhythm. Particular attention also should be given to accentuation. That is, when playing a composition, one should be careful to give the necessary accent required at the beginning of each phrase and rhythm, with the required pause demanded at their ending. The player, however, must use the utmost care in discriminating between the lengths of the pauses required at the end of a period, a phrase or rhythm. (See the serial article on "Expression," which commenced in the October, 1911, issue of this magazine.) I would urge also that accent *never* be exaggerated, but let the general tenor of a composition be the guide for the player, as to the intensity of the accent.

Another important factor in correct interpretation is tempo. The player should be very careful of the pace at which a composition is taken for a slower or quicker tempo than that which is explicitly demanded by the character of the piece will spoil the most beautiful number. For example, to play Mendelssohn's "Spring Song" at a very slow pace would distort its character out of all recognition and ruin it beyond redemption, while Schumann's "Traumerei," played at a quick speed, would cease to be—a dream.

Correct interpretation, then, is possible only to those who understand the nature and meaning of every word and sign used in denoting expression, and are thus capable of dividing a composition into its rhythms, phrases and periods. Yet with all that, one must develop good taste by continually listening to recognized artists, and should possess some culture in art in general.

I read in "Il Plettro," published in Milan, Italy, that: "In Dresden there is a rich antiquary and bibliographer who possesses the manuscript copies of five different pieces composed by Beethoven for mandolin and piano, and which he prizes very highly. It is said they are very interesting compositions, and some of them are quite difficult for the mandolin. The pieces are not published."

A Lesson?

Whether it is actual or imaginary, the following bit of dialogue between a teacher and pupil might be a lesson that points two ways.

Pupil: How does a mandolinist produce the legato effect?

Teacher: By an unbroken tremolo.

Pupil: Is there any other way of producing the legato than with the unbroken tremolo?

Teacher: No.

Pupil: Then if I should find a number of sixteenth notes slurred in groups of two, and which would not allow of the tremolo on account of their short values, how could I produce the effect required by the slur?

Teacher: You could not, for whichever way you might execute them they would sound the same.

Pupil: Then why do they mark them in that way?

Teacher: They do it to point out the phrasing.

Pupil: But why point out the phrasing, it no audible difference can be given to them? Besides, and according to your own teaching, the marks mentioned would indicate the rhythms rather than the phrases.

Teacher: Well, such rhythms cannot be executed on the mandolin.

Pupil: I fail to get a reason for the marking of such rhythms, when no audible difference can be given to them. According to your own statement, then, unless mandolin music is played with an unbroken tremolo there cannot be a legato effect, and notes not played with an unbroken tremolo always sound staccato?

Teacher: Exactly.

Pupil: What does a dot over a note signify?

Teacher: It signifies that notes so written must be played staccato.

Pupil: Why mark them so in mandolin music when one cannot help playing staccato?

Teacher: Well, er—you, er, er—it is just a custom, you know; yes, just a custom. (to himself) I got out of that pretty easy, but I will not be caught by it again. I must investigate at once into this legato effect, secured without the help of the tremolo. By the way, It seems to me I remember having read something about it in some of the back numbers of THE CADENZA. I must look up the subject and get posted. Even if I could not execute it correctly myself because of lack of time to study, I might get enough information to be able to teach the mandolin correctly, and keep in line with the up-to-date teachers.

The Querist

O. B., Barons, Alberta, Can.

Q. I have played the mandolin for the past ten or twelve years, and before that I played the violin. I have had but little instruction on the mandolin. My best pieces are: Mazurka di Concerto, Munier; Bolero, De Christoforo; "Souvenir," Drdla. I am very fond of Munier's composition. What exercises or studies would I need in order to be able to play his best pieces?

A. Judging from the fact that you once played the violin, I imagine you have studied very little from original mandolin books, therefore your left hand would especially need to be cared for first. Study "Modern System of the Plectrum's Mechanism" by Pettine, then take Munier's books II, III and IV and his special studies.

W. C. G., Kalamazoo, Mich.

Q. I read your article on the trill with much interest. Was not aware that either the principal or auxiliary note might be taken in the starting of a trill. Would there not be a bad result, in the case of two instruments playing simultaneously, if one started the trill on the auxiliary and the other on the principal note? Every orchestra flutist whom I know starts the trill on the principal note. However, I am aware that some pianists and

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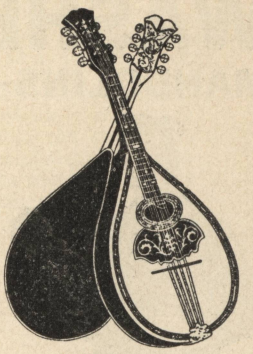
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noted teachers instruct their pupils to start the trill by striking both notes at the same time.

A. I will first quote from the October issue of THE CADENZA, in which the article on the trill appeared: "It is generally conceded that a trill must be started on the principal note, unless marked differently. That, however, does not always work well with the mandolin, and it is perfectly correct—and therefore permissable—to begin a trill on the auxiliary note, even if not so marked, providing that by so doing smoothness and evenness are secured."

Please bear in mind that the different ways of trilling suggested in this article were intended to apply to the mandolin only, and kindly note that the deviation had a definite object in view. Please notice also that, speaking in a broad theoretical sense as applying to any musical instrument the statement quoted above *implies* that a trill is started on the auxiliary note *only when so marked*—that is, when the auxiliary note appears before the principal note in the shape of a grace note. The method of sustaining a tone on the mandolin is so different from that used for any other instrument that it is permissable to deviate from the general rule, if the object gained by so doing is for good. Therefore, if by starting a trill strictly as marked failure or raggedness will result, then, in my humble opinion, any change for the better is allowable. I have always maintained that all embellishments must *actually embellish*, and that a musical liberty might be taken whenever it would avoid the reverse.

Regarding the method of starting a trill on the piano, as mentioned in your query, I presume that such would apply to the technic of that instrument only, and my knowledge along that line is very limited. In the instance, however, of two or more mandolinists trilling simultaneously on the same note, that should be an affair of mutual pre-arrangement—they would agree beforehand upon which note to begin a trill in order to preserve the right ensemble. In an orchestra it would be governed by the conductor, who should mark all parts alike for the players. If an instrument alien to the plectral family is to trill the same note with the mandolins, the player of such instrument should be requested to start the trill with the same note upon which the mandolin is forced to begin.

It is a good thing to place one's trust in Providence, but it is better to go Providence one better, and provident people promote prosperity by providing provender in time of plenty against time of need. Mr. Carl Fleischmann of Fairbanks, Alaska, is such a provider, and does not intend that the mandolin and guitar club of which he is the librarian shall be caught without musical provender through a long Alaskan winter. He orders new music in almost wholesale lots, and gets the call in early in order to insure receiving the supply before ice closes navigation. Winter nights are long in far away Alaska, but much music moves the morose to mirth, and makes melancholia and minutes meander merrily.

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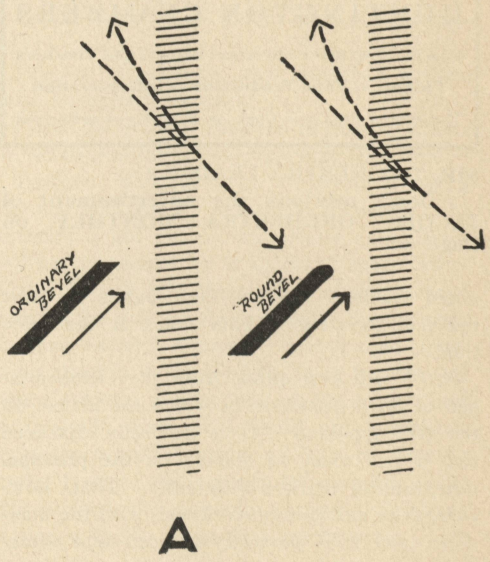
It is gratifying to the conductor of this department to learn that the article on plectrums has proved interesting, for nearly a score of personal inquiries concerning plectrums and their beveling have come to hand.

I wish to say again that it is a pleasure to give *personal* assistance to the mandolists and mando-cellists of America. It is never a trouble to answer inquiries or to explain in detail when necessary. Publisher Jacobs pays for the various departments in his magazine, and I am sure that the conductor of each department takes genuine pleasure in being able to assist.

CAUTION! *All communications should be addressed to* THE CADENZA. Several letters have been greatly delayed by addressing the writer elsewhere.

Among recent inquiries concerning the plectrum and its beveling, was a letter asking for a more definite explanation for a beveling that should overcome the "scrape" on the C strings of the mandola and mando-cello. Before proceeding with the explanation, let me state that it is impossible to produce a good tone on the mando-cello and use *two* C strings. Practically all the manufacturers equip their instruments with two C strings, but this probably is more for appearance than for utility. The "slackness" of the heavy mando-cello C's causes great lateral vibrations when the stroke is forced, with the result that the two strings often come together and produce a buzz. Mando-cellists, therefore, will find it a great improvement to remove the *outside C string*. The tone at first may seem unsatisfactory, but with a little practice the seeming lack of balance can be overcome.

When playing on either the mandola or the mando-cello the two lower strings *always* should be attacked with a diagonal stroke, for the stroke which attacks at a right angle to the strings *cannot* be made to produce other than a clicky tone. Yet even if the string be attacked diagonally, with the ordinary plectrum, the result is a "scraping" noise, but this easily can be overcome, as shown by the accompanying illustration.



A

In the above illustration, "A" represents the winding of a C string greatly enlarged, with two plectrums in attacking position at left and right. The one at the left is finished with the sharp, ordinary bevel, while that at the right shows the round or improved bevel. The dotted arrow lines indicate the downward and upward paths of the plectrums when executing the down and up-strokes, and the small black arrows show where the plectrum point attacks the string. On the ordinary straight beveled plectrum (at left) one edge is left sharp, with the result that each time an attack is made upon the string this sharp edge scrapes over a dozen or more turns of the winding, catching for an instant on each successive winding. With the round or improved bevel (at right), the sharp edge of the plectrum is kept away from the string—in fact, there is none ever to touch it—and the "scrape" is entirely overcome.

In beveling a plectrum be sure that the edges on *both* sides (at the right) are beveled *exactly* alike, for the up-strokes of a plectrum should be the *exact duplication* of the down, so far as diagonal attack is concerned. Let me state at this point, while the subject of the up-stroke is under consideration, that the execution of the up-stroke requires but *one* string, and the only exception to this rule is when broken

chord figures are played. Broken chords require *both* strings—downward and upward. In the illustration the branching of the dotted lines, indicating the plectrum's path, is to show the up-stroke (indicating one string).

This matter of the one string up-stroke is one which has been under discussion in plectral circles for twenty years, and in the end brings us to the wrist question. But while there may be ground for both theories, as applied to the mandolin, there can be no contention regarding this point on the mandola and the mando-cello. The up-stroke of the tremolo should be considered only as a medium for the connection of the downs, which of course are the principal strokes. After all, tremolo is merely a means of indefinitely prolonging tone, and it should be treated from this standpoint rather than that of an infinite number of little strokes. Strive to produce a smooth and flowing tone with the strokes *perfectly even,* and at as great a speed as your *technic enables you to control.* Remember that the time value of a note indicates the length of tremolo, in *time value.* The number of strokes should *never* be considered.

The toll of war falls heavily upon some localities far removed from the scenes of actual warfare. After years of hard struggling against the most unfavorable of musical conditions, Mr. J. A. Jardine of Moose Jaw, Saskatchewan, Canada, as THE CADENZA has previously stated, had succeeded in establishing a small orchestra that was beginning to realize results from its efforts. But now the orchestra and its orchestral business is, for a time, a thing of the past, for the call of the war god has been sounded in even that remote corner of the world. Mr. Jardine writes that many of the best players have gone straight to England with the Canadian contingent, while others are training with new contingents in expectation of going. This places an effectual and most unhappy quietus upon the music boom in Moose Jaw.

Mr. W. M. Schooley of Detroit, Mich., is soon to start *en tour* with an elaborate musical act in company with Messrs. Haug and Losey. What instruments the members of this versatile team cannot play, probably never have been made. They use banjos, mandolins, mandolas, mando-cellos and harp-guitar, and Mr. Schooley has recently imported from Italy a piano accordion. This instrument has a piano keyboard (chromatic), with a scale ranging from E natural below the staff to the second B natural above the staff, and wth ten reeds under every note. Its weight is 55 pounds, and it cost $300.

Mr. Albert H. Frommelt is a teacher of the violin, banjo, mandolin and guitar, who is thoroughly imbued with the "go-ahead-and-get-there" principle. His studio is located at Paterson, N. J.

THE CADENZA extends its deepest sympathy to Mr. Oliver F. Bitting for his sad bereavement by the death of his mother, which occurred in the early part of October last.

WILLIAM PLACE, Jr., says: (In the September 1914 CADENZA)

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Questions and Answers

A. R. L., Akron, Ohio.

Q. 1. Will you kindly give me a list of the mandolin records which have been made for the phonograph and talking machine, and by whom?

2. Are there any records by mandolin quartets or orchestras?

A. 1. With the data at hand it is impossible to give a complete list of mandolin records, but I believe that the first records were made by Samuel Siegel. These were made with piano accompaniment and included a medley of songs which were popular at that time (fifteen or more years ago), also some of Mr. Siegel's own compositions. Valentine Abt also made one or two records with a guitar accompaniment and his own "Valse Brilliante" with orchestral accompaniment. More recently, Wm. Edward Foster has made an unaccompanied record of Gounod's "Serenade" and, if I am not mistaken, of his own "Pensees." Wm. Place, Jr., also has made a number of records, both unaccompanied and accompanied, and Demetrius Dounis, the young Greek mandolinist, now in Europe, made a record of a Paganini Caprice and another unaccompanied solo while in this country a couple of years ago. One of the most recent mandolin records to be put on the market is a waltz with piano accompaniment, played by Dr. Penny.

2. About four years ago there was a trial record made by the Abt Mandolin Orchestra, but I am not sure that it was ever put on the market. So far as I know, this is the only orchestral record which has been made. The Place Mandolin Quartet has recently made one or two records which will be obtainable in February next.

J. R., Philadelphia, Pa.

Q. Can you give me the names of a few banjo players or banjo clubs in the city of Philadelphia? I used to play with the late Fred Stuber, and am a fair player in the C notation, but cannot locate any others who are interested in the banjo.

A. I would suggest that you get in touch with Thos. J. Armstrong (Stuber's teacher), 134 N. 17th Street; Paul Eno, 1716 Chestnut Street; Carl Tschopp, 1319 Susquehanna Avenue, and George C. Krick (?), Germantown. These men are the leading teachers in Philadelphia and will be able to put you in touch with other players.

O. B., Altoona, Pa.

Q. I have seen the title "Mignadises" on mandolin programs. Can you give me any information about this solo, and where it can be obtained?

A. "Mignardises" (pronounced min-yar-dees, with a slight accent on the last syllable) is a French word signifying daintiness, and is well used as a title for Mezzacapo's solo, to which you probably refer. This is a very effective little number, and while simple, is very brilliant. It is published for two mandolins, with both guitar and piano accompaniment, and can be obtained from J. Rowies, Philadelphia.

A. N. V., Denver, Col.

Q. Have the mandolin, banjo and guitar been used in any of the modern operas or symphonic works?

A. The banjo is used in Puccini's "Girl of the Golden West," which is the first time this instrument has been used in a grand opera. Both the mandolin and guitar have an indispensable part in Ferrari's "Jewels of the Madonna," as well as in Victor Herbert's "Natoma." Both "The Girl of the Golden West," and "Natoma" have their scenes laid in Southern California—the land to which these instruments of romance were brought in the early days by the Spaniards.

Mascagni's "Zanetto" contains a part for the Italian lute, which, however, in the performance of the opera generally is taken by a mandolin or guitar. In this opera the principal arias and solos of the leading character are sung to the sole accompaniment of one of these romantic instruments. Among the older operas, Mozart's "Don Juan" and Auber's "Fra Diavolo" have special accompaniments for the mandolin, while Rossini's "Barber of Seville" is scored for guitars in various places. Among the symphonies, Gustav Mahler's "Eighth" is the only one to my knowledge which has introduced the mandolin or guitar, although Haydn (and several others of lesser note) have made use of them in the "Toy Symphony."

W. R. T., Springfield, Mass.

Q. Is it possible to explain the peculiar accent or swing or style—or whatever it might be called—which some pianists infuse into ragtime? I have never been able to understand why many brilliant pianists, who play the most difficult things in piano literature, seem to be hopelessly at sea in a real ragtime piece, while others with far less technic make it most attractive and even intoxicating.

A. There are a few simple rules to be observed in the playing of ragtime which, if carefully followed, will go far towards at least approximating the peculiar style to which you refer. The most important of all is a slavish and exaggerated strictness—if it may be put in that way—to the beat and also to the sub-divisions of the beat, for without this there will be no real *ragtime,* although there will be *ragged-time* and *raggedness.* It is absolutely essential to think in terms of the smallest denomination of notes that predominate—sixteenths, in 2-4 time and eighths, in 4-4.

This form of playing may well be compared to the "patter" which was so prevalent among vaudeville singers a few years ago, and in which they seemed to speak or sing as many words or syllables as possible, during each beat of the measure. The strictest kind of counting is necessary, at least until one is accustomed to the new language, and it is almost safe to say that the pedal is never used at all, for the best effects in ragtime are obtainable only when a sort of crisp, half-staccato is used. It should not be necessary to caution against overlooking the numerous *ties,* for they are even more important than those used on a railroad. When two notes are tied together the first one gets an extra strong accent, because it has to do double duty and usually denotes that the regular accent has been anticipated or pushed forward half a beat. In addition to making this accent, the note immediately preceding the accent should be made somewhat lighter and slightly more staccato than the rest, as this may be said to *accentuate* the accent. These suggestions hold good where two tied notes are written in the form of a single note of the next larger or longer denomination—for example, two sixteenths taking the place of an eighth, or two eighths that of a quarter.

It is well to remember that in ragtime the predominating feature is *rhythm,* while in the higher forms of musical composition rhythm, to a certain extent, gives way to other rules of expression such as phrasing, attention to ritards, etc. Possibly one reason why many brilliant performers are not good ragtime players is that they never have given any particular care or study to the peculiar effect, which is so desirable in a real "rag," and also that is difficult for them to bring themselves to the machine-like precision which is so absolutely essential to this form of composition.

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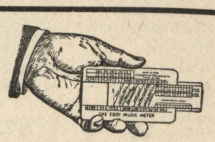

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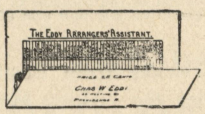

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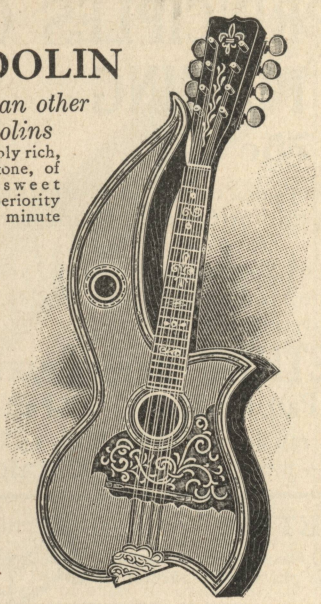

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AS conductor of this department, I cordially invite the co-operation of all in England connected with any of the Banjo, Mandolin or Guitar family of instruments, whether Amateur or Professional, and if they will send to me at my Bournemouth address (No. 3, Manor Parade, Christchurch Rd., Boscombe) all news of general interest, concerts, improvements and suggestions of all kinds, they will be reviewed in the columns of The Cadenza as they appear to the eye of an absolute free lance, with unswerving impartiality.

Mr. Albert Sherman writes from Boston, Mass., to inquire whether the "Allied Melodies," suggested in this department for November, can be obtained for 1st and 2nd banjos and piano.

While I would recommend to Mr. Sherman and others whom it may interest, the watching of the numerous advertisements in this magazine, I would reply that to date I am not aware of an arrangement of the kind under notice. The only method at present available for those wishing to feature these allied melodies in either a banjo or mandolin club is to use piano copies and "string" the different melodies together. As they are published in voices (S. A. T. B.), this would not present any great difficulty. The series includes National Anthems and War-Songs of England, Ireland, Scotland, Wales, America, France, Russia, Belgium, Greece, Servia, Montenegro, Italy, Portugal and Japan.

It is said of us by our Continental neighbors that we take our pleasures sadly. If this be so, then indeed we are a curious people and must conversely take on sadnesses merrily, if the prevailing spirit here may be adduced as an example. The writer of this department, with Mrs. de Vekey, played some mandolin and guitar duets for the wounded soldiers in the tents at the Boscombe Hospital. The environment in ordinary times, and now smelling strongly of iodoform, might well be associated with all that is pitiful and distressing. Yet notwithstanding all they have been through on the battlefield, and during the trying transit home, a more cheerful lot of men could not be found; not a grumble, not a word of complaint, only a desire to get better and to be "at it" again.

The mooted change in the policy of THE CADENZA, outlined in the November issue, will be awaited with interest. If it equals other in-

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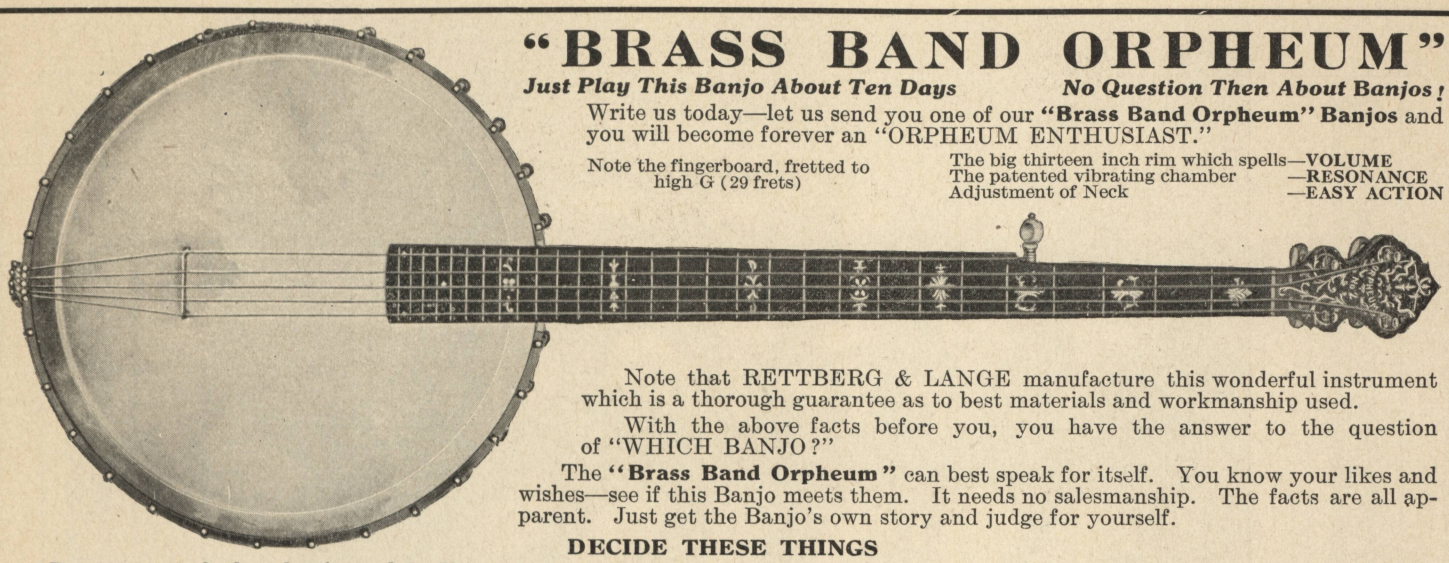

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Pleyel's Hymn
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Russian Hymn
Sally in Our Alley
Sea, the Conquering Hero Comes
Sicilian Hymn
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Soldier's Farewell
Spanish Hymn
Star-Spangled Banner
Swiss Boy
Switzer's Song of Home
There Are Angels Hovering Round
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Vacant Chair
Watch on the Rhine
Wearing of the Green
We'd Better Bide a Wee
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'Cello	.25	2nd Cornet	.25	Tenor Mandola (Universal Notation)	.35
Bass	.25	Horns (1st and 2nd)	.25	Mando-Cello (Universal Notation)	.35
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novations for which this journal has fought—and fought well—then indeed it will be constructive, progressive and helpful to the cause. May it receive the careful and unbiased attention of the fraternity, and be entered into with the greatest enthusiasm—if it "fills the bill."

Signor Francia, the mandolinist (together with Signora Francia), has been "annexed" by the German military authorities, and is at present in Antwerp. His duties in his new capacity are not those in which we were previously aware he had much practical experience. Evidently, however, the Germans have discovered in this Prince of Mandolinists a penchant for the preparation of tasty morsels with which to delight their palates, for Signor Francia has been given a position as "cook," while Signora Francia assists in tending the German wounded.

The Dixie Mandolin Club, Bradentown, Florida, S. W. Fredrickson, Director

THE DIXIE MANDOLIN ORCHESTRA

S. W. Fredrickson, *Director*
Bradentown, Florida.

The accompanying illustration shows a white-capped mandolin orchestra which, not unlike the "white caps" of old ocean, has come rolling in on the high tide of mandolin music from the shores of nowhere, to rest calmly on the shining sands of success. As individuals they did, in a way, hail from "nowhere," since all of them were roamers from northern cities—representing nine different states—and at the time they rolled together for orchestral organization only one of the original members played the mandolin, which would be "nowhere" in a mandolin orchestra, and none of them were "anywhere" in music, technically. That all of them, as an orchestra and band of entertainers, have reached a definite "somewhere," is due wholly to skillful organization and dogged determination, backed by energy and musical "stictuitiveness." Their name is opportune, for the organization was effected "way down South"; and their stage dress is appropriate because, as musical "stragglers," they first came together in the land of orange groves, everglades and sunshine where white is the typical costume.

The "Dixie Mandolin Orchestra" was organized during a winter month in the climate of summer—in Bradentown, Florida, on December 3d, 1913, and of the eight who first came together to form a mandolin orchestra but one was a mandolinist. With the advent of the new year (1914) six more members were added, thus giving a good working ensemble of fourteen pieces (the picture counts but thirteen), and the orchestra then settled down to serious work in making name and fame for itself. That the orchestra possessed not only a good working ensemble, but also owned good-working "heads"—both in the leading spirit and individual top-pieces (not then white-capped)—is evidenced by the words of the director and organizer, who writes: "We became organized just in time to get started correctly with Universal Notation—in fact, the only correct notation—and with plenty of good music to be had from all the leading B. M. G. music publishers."

The orchestra has made its fame in a little more than the quarter of a year, makes its boast of being the best mandolin orchestra in the state of Florida, and is prepared to fill any class of engagements, as well it might with the ensemble presented. To quote from the September (1914) issue of The Cadenza: "It is a combination of ensemble instrumentalists, soloists, vocalists and monologists, practically the *multum in parvo* of entertainers—a whole program with only fourteen men, who might well call themselves the 'Dixie Troubadours,' since those old entertainers played, sang, 'storied' and recited."

On March 27, 1914, less than four months from the date of its organization, the orchestra gave its first concert (see The Cadenza of September for program) and celebrated its first anniversary birthday on the 3d of last month. The playing personnel of the orchestra is: S. W. Fredrickson, mandolin and director; P. B. Root, Clinton Parvin, D. Armstrong and R. S. Bolton, first mandolins; H. L. Wheeler, J. Van Den Bosch, Raymond Rood and R. C. Parvin, second mandolins; Curt Minkley and R. C. Parvin, tenor mandolas; A. C. Starbuck and L. Armstrong, mandocellos; T. Van Den Bosch, mando-bass; Raymond Balis, flute. The official staff is: S. W. Fredrickson, musical director; A. C. Starbuck, business manager; Wm. A. Brown, secretary and treasurer; H. L. Wheeler, stage manager; T. Van Den Bosch, property manager.

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to read "*A Message of Moment*" on page 11

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AL FRESCO (Zavertal)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
AMERICAN REPUBLIC. March (Thiele)	Arr. F. T. McGrath	B	.40	.15	.15	.15	.15	.15	.15	.15	.20
APRIL'S SMILES (Sourire d'Avrill). Waltz (Depret)	Arr. H. F. Odell	B	.40	.15	.15	.15	.15	.15	.30	.30	.30
ARTIST'S LIFE. Waltzes (Strauss)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30	.50
AWAKENING OF SPRING (Bach)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
BABILLAGE (Chit-Chat) (Gillet)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
BARCAROLLE and MINUET. From "Tales of Hoffmann" (Offenbach)	Arr. R. E. Hildreth	B	.40	.15	.15	.15	.15	.15	.30	.30	.40
BEAUTIFUL GALATEA, THE. Overture (Suppe)	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.30	.60
BELOVED COUNTRY (Jungmann)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
BENEATH THY WINDOW. Serenade (Le Thiere)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
BETHANY COMMANDERY. March (Meyer)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
BLUE DANUBE. Waltz (Strauss)	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.40	.30	.40	.40	.40
BOHEMIAN GIRL. Fantasia (Balfe)	Arr. Geo. L. Lansing	B	.40	.30	.30	.30	.30	.30	.30	.30	.40
BRIDAL ROSE, THE. Overture (Lavallee)	Arr. Walter Jacobs	B	.50	.30	.30	.30	.30	.30	.30	.30	.40
CALIFORNIA EXPOSITION. March (Mackie)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
CALL ME THINE OWN. Romance (Halevy)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
CHARMED CIRCLE, THE. March (Freer)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
CHIMES OF NORMANDY. Waltz (Planquette)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
CIRIBIRIBIN (Pestalozza)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
CZARDAS NO. 1 (Danse Styrienne) (Michiels)	Arr. Geo. L. Lansing	B	.40	.15	.15	.15	.15	.15	.30	.30	.30
CZARDAS NO. 2 (Michiels)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
EN MASSE. March (Reeves)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
ENTR'ACTE. Waltz Intermezzo (Helmesberger)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
ETERNELLE IVRESSE. Valse des Fiancailles (Ganne)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.30
EVENING BREEZE. Idyl (Langey)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
FONDLY THINE OWN. Gavotte (Jungmann)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
FOUR MEXICAN DANCES	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.30	.40
Roses and Thorns (Rideugue) At Midnight (Aviles) And Why Not? (Aviles) Chloe (H. N.)											
FROM LOFTY ALPS TO SILENT DALE. Gavotte (Waldow)	Arr. R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.15	20
GARDEN OF DREAMS, THE. Waltz (Stimson)	Arr. J. H. Parker	B	.50	.30	.30	.30	.30	.30	.30	.30	.50
GYPSY LIFE. Descriptive Fantasia (Thiere)	Arr. Geo. L. Lansing	B	.60	.30	.30	.30	.30	.30	.30	.30	.50
HUMORESQUE (Dvorak)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
IDYL (Sanford)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
IL TROVATORE. Selection (Verdi)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.40	.40	.60
IN SPRINGTIME. Scherzo (Frank) and MARIA, MARI! Neapolitan Serenade (Di Capua)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.40
KAISER FRIEDRICH. March (Friedeman)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
KEHR AUS. A Parting Waltz	R. E. Hildreth	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
KING OF DIAMONDS. Overture (Lavallee)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30	.40
KUYAWIAK. Polish National Dance (Wieniawski)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LA FILLE DE REGIMENT. Selection (Donizetti)	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.30	.50
LA MAURESQUE. Ballet Oriental (Tavan)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LA PALOMA (Yradier)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LITTLE PIERROTS, THE. March (Bosc)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LES BAISERS (Kisses). Waltz (Margis)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LE SECRET. Intermezzo (Gautier)	Arr. H. F. Odell	B	.40	.15	.15	.15	.15	.15	.15	.15	.30
LIME KILN CLUB'S SOIREE (Laurendeau)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LOS BANDERILLEROS. Spanish March (Volpatti)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
LUSTSPIEL. Overture (Keler-Bela)	Arr. H. F. Odell	B	.60	.30	.30	.30	.30	.30	.40	.30	.40
MAGNOLIA SERENADE (Missud)	Arr. R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
MARCH ESPANOL. Pasodoble (Granado)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
MERRIE MUSICIAN, THE. Overture (Ramsdell)	Arr. Geo. L. Lansing	A	.50	.30	.30	.30	.30	.30	.30	.30	.40
NAHANT MARCH (Thomas)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
NORMA. Fantasie (Bellini)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30	.50
ON THE STEP. March Two-Step (Charles)	Arr. H. F. Odell	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
ORPHEUS. Overture (Offenbach)	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.30	.60
OULD SOD, THE. Novelty March	R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
PIQUE DAME. Overture (Suppe)	Arr. H. F. Odell	C	.50	.30	.30	.30	.30	.30	.30	.30	.60
PREMIER BONHEUR (First Happiness). Gavotte (Salabert)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
QUARTET from RIGOLETTO (Verdi)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
RECREATION. March	A. A. Babb	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
RIPPLES. Intermezzo	R. E. Hildreth	B	.30	.15	.15	.15	.15	.15	.15	.15	.30
ROUND UP, THE. March and Two-Step (Ramsdell)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.30
SECOND REGIMENT CONNECTICUT. March (Reeves)	Arr. Walter Jacobs	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
SERENADE (Mowskowski)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
SERENADE BADINE (Gabriel-Marie)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
SERENADE MANDOLINEN (Jungmann)	Arr. Geo. L. Lansing	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
SERENADE OF THE MANDOLINES (Desormes)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
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STRAUSS MARCH (Mezzacapo)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
SWAN, THE (Le Cygne) (Saint-Saens) and CRADLE SONG (Hauser)	Arr. Geo. L. Lansing	B	.40	.15	.15	.15	.15	.15	.30	.30	.40
SYMPATHIE. Waltz (Mezzacapo)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30	.30
TALES OF HOFFMANN. Waltz (Offenbach)	Arr. Geo. L. Lansing	B	.50	.30	.30	.30	.30	.30	.30	.30	.40
TALISMAN, THE. Overture (Gruenwald)	Arr. H. F. Odell	B	.50	.30	.30	.30	.30	.30	.30	.30	.60
TRAUMEREI. Reverie (Schumann)	Arr. H. F. Odell	B	.30	.15	.15	.15	.15	.15	.15	.15	.20
VENETIAN ECHOES. Recreation (Franke)	Arr. Geo. L. Lansing	A	.30	.15	.15	.15	.15	.15	.15	.15	.20
VENUS. Overture	Carl Tschopp	B	.40	.30	.30	.40	.30	.30	.30	.30	.40
WILLIAM TELL. Overture (Rossini)	Arr. H. F. Odell	C	.60	.30	.30	.30	.30	.30	.40	.40	.60

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